

The Walking Dead

Entertainment

WEEKLY

APOCALYPTIC DOUBLE ISSUE

25

PAGES OF
SCOOP
FROM THE
DEAD ZONE

By Dalton Ross



DETAILS ON
THE NEW EPISODES
AND THE
BIGGEST BAD YET
(THE AGE OF NEGAN
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SPIN-OFF

THAT OTHER SHOW
ABOUT THE END OF DAYS
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OBSESSED WITH
THE 100—WHY YOU
SHOULD BE TOO

ANDREW LINCOLN AS RICK GRIMES
FEB. 19/26, 2016 • #1403/04



GL RL S

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PIECING IT
TOGETHER**

FEBRUARY 21

10PM **HBO**

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THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Hillary Clinton, Abbi Jacobson, Ilana Glazer, Alan Alda, and Whoopi Goldberg



1

TV
**BROAD
CITY**

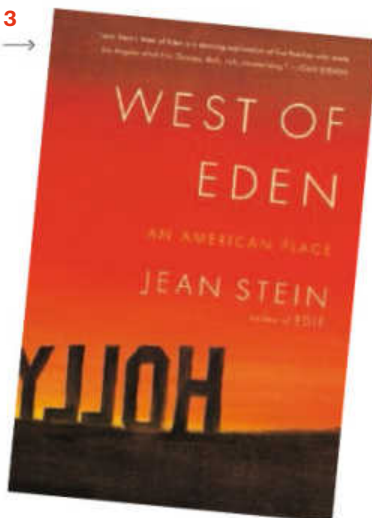
• When Abbi and Ilana return, they're bringing a bunch of guest stars with them, including Tony Danza, Whoopi Goldberg, Alan Alda, and Hillary Clinton, who probably heard that "Yas queen" was popular with the kids. (Wednesdays, 10 p.m., Comedy Central)

The Must List

2 →



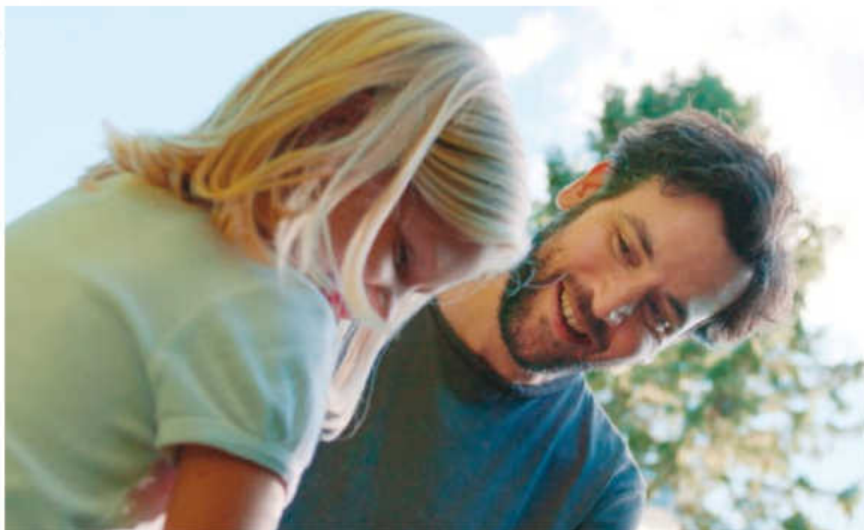
3 →



4 →



5 →



2 MUSIC "FORMATION," Beyoncé

• The surprise pre-Super Bowl single is everything we've come to expect from Queen B—tough with the right amount of fun and immediately meme-worthy. (See: "I've got hot sauce in my bag.") The fashion-filled video is not too shabby either.

3 BOOKS WEST OF EDEN, by Jean Stein

• This riveting oral history chronicles the development of Los Angeles, from oil boomtown to Tinseltown, told through the stories of five prominent families.

4 MOVIES THE WITCH

• The indie horror renaissance continues with this colonial tale of terrors about a family living on the edge of the woods and their one wicked neighbor. Tonally and visually haunting, *The Witch* is a devilish cult classic in the making. (R)

5 MUSIC THE SEEKER, Cloud Cult

• The Minnesota rockers' 10th release is their most immersive project yet: a strings-heavy concept album about a tragic young girl that comes with a companion film starring *How I Met Your Mother*'s Josh Radnor.

BEYONCÉ: TIMOTHY A. CLARY/AP/GETTY IMAGES; THE WITCH: RAFFY; THE SEEKER: JEFF D. JOHNSON

Nuts.

Crazy.



49 PISTACHIOS
160 calories



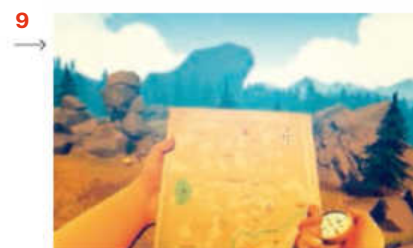
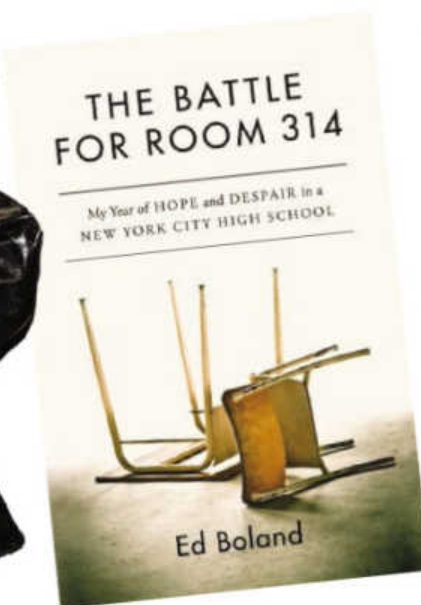
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The Must List



6

TV THE MUPPETS

• Forget the spotty start. The reboot has been extensively retooled, and while we can't guarantee a Piggy-Kermie reconciliation, we will say this: Fans of the classic who were turned off by the mockumentary series' initial run should give it a second chance. (Tuesdays, 8:30 p.m., ABC)

7

TV LAST WEEK TONIGHT WITH JOHN OLIVER

• It's hard for us to get any shut-eye on Sunday nights without first being treated to John Oliver's hilariously enraging rants, so the return of his show's third season is a welcome one. (Sundays, 11 p.m., HBO)

8

BOOKS THE BATTLE FOR ROOM 314, by Ed Boland

• After 20 years as a nonprofit executive, Boland switched gears to teach at a New York City high school. With wit and heartbreak he recounts what left him inspired and disillusioned about how the system continues to fail its students.

9

GAMES FIREWATCH

• As Henry (voiced by *Mad Men*'s Rich Sommer), players patrol the mountains of 1989 Wyoming and explore scenic landscapes—with gorgeous art by Olly Moss and Jane Ng—while uncovering the mysteries around him. Actual nature can't compete. (Multiplatform)

10

BOOKS BERNIE, by Ted Rall

• Artist, biographer, and syndicated cartoonist Ted Rall, who previously profiled Edward Snowden in a similar style, is back with this graphic examination of the presidential candidate, done with the cooperation of Sanders himself.

WRITTEN AND DIRECTED BY JAY & MARK DUPLASS

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NEW

GO BUCKMILD.

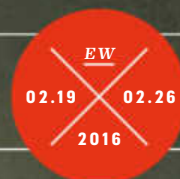


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The Last Invasion of American Idols

As Fox's reality juggernaut says goodbye after 15 seasons, a host of past alums are releasing new projects hoping to get a final boost from the show that launched them.

BY ERIC RENNER
BROWN

30

The 100

How The CW's sci-fi series weathered a rocky launch and became an addictive drama that trends around the world.

BY SHIRLEY LI

37 ▶

The Walking Dead

Lock your doors, load up your crossbow, and open that vat of chocolate pudding: *TWD* is back, and we've got everything you need to know about TV's monster smash.

BY DALTON ROSS

64

Regina King

The actress is finally getting the royal treatment she deserves with two hit TV series and a budding directing career.

BY TIM STACK

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Fuller House

The stars of *Fuller House* talk about reviving their characters 20 years later for the family sitcom's spin-off.

BY RENNIE DYBALL

74

Jake Lacy

He's wooed everyone from Jenny Slate to Lena Dunham—and in this month's *How to Be Single*, Lacy proves he's more than just a one-night stand.

BY NINA TERRERO

76

Phil Collins

His crazy, charming confessions—with cameos from Kanye, Adele, and J. Lo's Miami mansion.

BY CLARK COLLIS

80

2016 Oscar Preview

Our guide to who will walk away with the gold and why.

BY NICOLE
SPERLING

NEWS AND COLUMNS

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Editor's Note

FOLLOW ME ON TWITTER
@HenryGoldblatt

▶ Dalton Ross
as a *Walking
Dead* zombie;
(below) Henry
Goldblatt



Dead: totally underrated), and I still find myself constantly amazed by the rotting corpses created by Greg Nicotero and his team. They are bloody disgusting, and I mean that as the ultimate compliment.

Who's your favorite character?

There was this prisoner named Axel from season 3 who was a total weirdo. He was a really small character but oddly fascinating. His death was equally enigmatic, as he was merrily joshing about with his brother when a bullet out of nowhere pierced his skull. Gone too soon, I say.

How about *Survivor*? Who's been your favorite contestant over 31 seasons?

I remember being so excited for Francesca before the *Redemption Island* season because she seemed to have the perfect mix of sass and smarts...and then she got voted out first. I got equally excited when they brought her back for *Survivor*: *Caramoan*...and then she got voted out first again! That makes her the ultimate *Survivor* loser, which only causes me to love her that much more. [Editor's note: *Liar, liar, pants on fire!!! I know for a fact that Sally from Survivor: Panama—or Survivor Sally Kneesocks, as she's known to both Dalton and Google—is his favorite.*]

What's your most memorable EW assignment?

Have you ever had moonshine? Well, neither had I. At least not until Kenny Chesney made me chug some in his trailer. Everything after that is kind of a blur—a magnificent blur.

What do you like best about your EW Morning Live cohort, Jessica Shaw?

My favorite thing about Jessica is that she actually believes everything she says. She'll be like, "I can't wait to watch *Bloodline*!" I'll then call her on it and tell her there is no chance in hell she ever gets around to watching it, and she'll be like, "You're totally right."

What do you think your next TV obsession will be?

The Expanse on Syfy. I checked it out after I saw Patton Oswalt and Retta talking it up. Damn them to hell for getting me hooked on yet another show!


Anything else you want to add?

Just that I backed Ryan Starr in season 1 of *American Idol* while Henry Goldblatt supported Kelly Clarkson. Guess which one of us is running the magazine now?

Henry

HENRY GOLDBLATT

Our Resident Dead Head, Dalton Ross

 **SOME OF YOU** may know Dalton Ross from his *Survivor* recaps. Others may fan out to him every weekday morning on *EW Morning Live* on EW Radio SiriusXM Channel 105. But I have had the honor of calling Dalton Ross a colleague—and a friend—since I arrived at EW in 2002. I'm in awe of his humor, his insane work ethic, and the way he dominates every single beat he covers. *The Walking Dead* is no exception: Dalton identified the show as a potential hit even before it debuted in 2010, and this 25-page special is a testament to his close relationships with the cast, crew, and creators. I couldn't be prouder. So I'm turning over this page so you can get to know him a little better.

HENRY How long have you been at EW?

DALTON I've been at EW for more than 16 years. I started the same week as Lynette Rice, in November 1999, making me the only staffer hired that week who *isn't* obsessed with Jim Belushi.

What drew you to *The Walking Dead*, and what do you like about it so much even after all these seasons?

I've always been a big zombie-genre fan, going back to the classic George Romero trilogy (*Day of the*

ON THE COVER

Andrew Lincoln, Norman Reedus, Danai Gurira, Melissa McBride, Steven Yeun, and Lauren Cohan photographed exclusively for EW by Dan Winters on June 28, 2015, in Atlanta. To buy all six covers, go to ew.com/thewalkingdead.



FROM **STEPHEN KING** AND **J.J. ABRAMS**

A **hulu** ORIGINAL

11.22.63

When you fight the past,
the past fights back.

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STAFF PICKS

What are you
bingeing
these days?CHRIS RACKLIFFE
House of Cards

I'm currently bingeing *House of Cards* on Netflix and wishing more and more that Frank Underwood were actually running for president this year.

CLARK COLLIS
The Projection Booth

An absolute must for film fans, the 250-plus episodes of this weekly podcast find film nut Mike White, his cohosts, and pertinent interviewees ruminating about the best movies ever made. And, once, *Freejack*.

NATALIE ABRAMS
Marvel's Jessica Jones

An anguished superhero with a drinking problem? Count me in. Also, the dynamic between Jessica and Trish is the true love story of the show.

MADELINE BOARDMAN
The Sopranos

I'm deep into *The Sopranos* right now. While the blood-soaked scenes require *Bachelor* palate cleansers, I can't stop pulling for Tony.

KRISTEN HARDING
The O.C.

I'm re-bingeing *The O.C.* because I'm a sucker for teenage nostalgia that reminds me of my fleeting youth, but also, Seth Cohen.

DAN MORRISSEY
Nathan for You

I watch episodes of *Nathan for You*—a comedy/reality series about an oddball Good Samaritan who goes to ridiculous lengths to help small businesses—on a continuous loop. It's not a binge, it's a problem.

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Sound Bites



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OF THE
WEEK**
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(after mistaking
Coldplay for
Maroon 5)
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"I read that Kim Kardashian and Kanye West sprayed 'I heart Kim' and 'I heart Kanye' in graffiti on their new mansion in L.A. Though when Kanye saw it he said, 'Hey, who put "I heart Kim" next to my "I heart Kanye"?"'

—Jimmy Fallon on *The Tonight Show*

"You have to take this dress back, okay? I look like a rich person in *The Hunger Games*."

—Cece (Hannah Simone), trying to return the gaudy frock she bought while drunk, on *New Girl*

"Really, a lollipop? I mean, they're already well aware there's an age difference."

—Liza (Sutton Foster), after her younger boyfriend Josh (Nico Tortorella) pulls out a pot sucker, on *Younger*

"Did you know my mom's amends come with a happy ending?"

—Christy (Anna Faris), narking on Bonnie (Allison Janney) for hooking up with an ex after apologizing, on *Mom*

"Let us go talk to the professor."

—Colossus (Stefan Kapicic)

"McAvoy or Stewart? These time-lines are so confusing."

—Deadpool (Ryan Reynolds), getting meta, in *Deadpool*

"Well, you know, Hillary's from the '90s, which are very hot right now.... They remade *The X-Files* and *Full House*, and I don't know if you saw this on the news Tuesday, but O.J. Simpson killed again."

—*Zoolander*'s Hansel (Owen Wilson), talking politics, on *SNL*'s "Weekend Update"

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News+Notes



TV'S SUPERHEROES CAN'T DIE

From *Game of Thrones* to *Grey's Anatomy*, dramas no longer hesitate to kill off fan-favorite characters. But in comic-book shows, the good guys seem death-proof. Will any show dare pull the trigger?

By James Hibberd and Natalie Abrams



“HEY, DID YOU SEE LAST WEEK’S shocking episode where that superhero was killed off?” said no one ever. Three years into an unprecedented surge of TV super-dramas—*Arrow*, *The Flash*, *Gotham*, *Daredevil*, *Jessica Jones*, *Supergirl*, *Agents of S.H.I.E.L.D.*, *Agent Carter*—and not one comic-book hero has gone to the great secret hideout in the sky. In fact, shows like CBS’ *The Good Wife* and ABC’s *Grey’s Anatomy* have higher “hero” body counts than all the Marvel and DC shows combined, which is odd



(Clockwise from top left)
Jada Pinkett Smith
as *Gotham*'s Fish Mooney;
Colton Haynes as
Arrow's Arsenal; Clark
Gregg as *Agents of*
S.H.I.E.L.D.'s Phil Coulson

considering that caped crusaders typically face far more lethal threats than other characters on TV (yes, even Olivia Pope).

Of course, it's acclaimed series like *The Walking Dead* and *Game of Thrones* that have trailblazed the "No one is safe" creative mantra, which top producers all tend to agree with, at least in theory. ("No one is safe," *S.H.I.E.L.D.* executive producer Jed Whedon tells us. See?) Comic books have shown little restraint

when it comes to killing off icons, largely because they usually find some clever way back to the land of the living. Sales spiked when Superman "died" in the early 1990s—even though readers grumbled when he was resurrected less than a year later—and the Flash and Green Arrow have both experienced similar fates. So why haven't the shows they've inspired offed a full-time series regular?

In Marvel's case, at least, chalk it up to the notion of a shared universe where any character has the potential to become star material. *Avengers* director (and Jed's brother) Joss Whedon once noted he'd need a very compelling reason to persuade Marvel to let him blow up a main character—even Hawkeye!—because each is a "potential franchise." Case in point, Agent Phil Coulson (Clark Gregg), who died in Whedon's 2012 blockbuster, only to return to headline *S.H.I.E.L.D.*

Daredevil showrunner Doug Petrie says the gritty, violent Netflix hit, which returns for its second season next month, does have a license to kill major characters, though it hasn't yet done so. "We've had those conversations, and [Marvel's] reaction has

ranged from 'You guys are great storytellers, go with God' to 'Get the hell out of my office,'" he says. Echoes *S.H.I.E.L.D.*'s Maurissa Tancharoen: "[Marvel] cares about their intellectual property, so if we were to do it, we'd probably have to do it in a way that left it open for other people to step into a role." And then she adds, "But no one is safe."

One assumes that any character who enjoys title billing is probably destined for a long (if not necessarily happy) life, yet even most key supporting players have had great job security so far. *Arrow*'s Sara Lance (Caity Lotz) took three arrows to the chest yet is now starring on *Legends of Tomorrow*. (*Legends* did kill Hawkman, but he only appeared in two episodes.) *Arrow*'s Arsenal (Colton Haynes) seemingly sacrificed himself for Oliver Queen (Stephen Amell), then we learned he faked his demise and recently returned.

Likewise, *Gotham*'s Fish Mooney (Jada Pinkett Smith), an original villain created for the series, landed in a watery grave but is reported to return. Executive producer Bruno Heller, pressed about his prequel series' canonical block from killing nascent icons like the Penguin (Robin Lord Taylor), once reminded the press that his job is to keep audiences watching even without such moves. "It's a sad thing," he said, "if you can only generate suspense by killing people."

Perhaps superhero tales, which are often loved by younger viewers, should simply be safer spaces from the grim reaper. Does anybody really want Starling City to be as heartless as Westeros? "I don't believe that superheroes shouldn't die," says *Arrow* boss Marc Guggenheim. "They are living myths, but I like the fact that they're mortal myths." So what you're saying is...no one is safe? ♦

“MARVEL'S REACTION HAS RANGED FROM 'YOU GUYS ARE GREAT STORYTELLERS, GO WITH GOD' TO 'GET THE HELL OUT OF MY OFFICE.'”
—*DAREDEVIL* SHOWRUNNER DOUG PETRIE

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How to End *The Good Wife*

After announcing during the Super Bowl that ***The Good Wife*** would end in May, creators Robert and Michelle King said they'd like to pen a finale that surprises and resonates with fans. We have three ideas that can deliver on both. **By Lynette Rice**

- 1 ✓ During a vivid courtroom-in-the-sky dream sequence, Will (Josh Charles, in a much-anticipated cameo) tells Alicia (Julianna Margulies) how their love was forbidden, that they were never meant to be together, so she needs to get on with her damn life.
- 2 ✓ Right after her son Zach says he's going to work for Neil Gross at Chumhum and her daughter Grace says she wants to attend law school, Alicia gets a call from her mother-in-law Jackie, who can't apologize enough for her meddling behavior over the past seven years. She also says she's ditching the headbands.
- 3 ✓ The drama comes full circle when Alicia, who ended her torrid affair with Jason the investigator (Jeffrey Dean Morgan), announces plans to run for governor, with her husband Peter (Chris Noth) standing by her side. Eli's daughter Marissa has agreed to run the campaign.

SUPER BOWL'S BEST AND WORST ADS

From Drake's hilarious spoof to Puppymonkeybaby (the horror!). **By Marc Snetiker**

BEST



ULTRASOUND DORITOS

The chip champ always seems to deliver—this time quite literally, with a spot-on spot about a fetus' premature craving for Nacho Cheese™.



RESTRICTED BLING T-MOBILE

In a send-up of "Hotline Bling," corporate suits ask Drake to alter lyrics: "Just add 'Device eligible for upgrade after 24 months.'" The MC wins with an ace bit of acting: "I love changes!"



COKE MINI COCA-COLA

Ant-Man (Paul Rudd) and the Hulk have a big-budget brawl over a miniature can of Coke. Has a feature film ever been adapted from a Super Bowl ad? *Can one be?*



THE LONGEST CHASE TOYOTA

Toyota turned its Prius from a punchline into a wannabe viral meme about four thieves who use the hybrid car to make a clean (and eco-friendly!) getaway.

WORST



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SNL Mocks the Vote

During an election year, it's not just the candidates who are judged by the electorate—*Saturday Night Live's* political impersonators must impress Americans as well. We spoke to three cast members playing Republican presidential hopefuls to find out how they prepare for the stump. **By Ray Rahman**



o **Beck Bennett**
JEB BUSH

"He's hard. He doesn't have any strong, obvious characteristics that you can attach to, so I kind of just go after the essence of him. For me, it's more important to work on how he's being depicted compared to the other GOP candidates in the campaign. I tuned in to that desperate, please-pay-attention-to-me quality. He has these small eyes that are always wide open, but I can't really do that because I would just look crazier. So really the only other thing I can do is work on that very flat smile. That sort of a meek smile, trying not to offend everybody, looking nice and pleasant, very happy to be here."

o **Jay Pharoah**
BEN CARSON

"I don't even think it's really an impression. It's just me trying to do the creepiest thing I've ever seen, because he's kind of creepy to me. So it's just me doing an impression of a super-creep. It's me playing that up and having fun with it. And then you can channel a few things—I channel Mr. Burns, and I channel a praying mantis with those hands. And a squirrel. His eyes are something else I can use, him looking like he's a trucker about to fall asleep on the road. Like, I wouldn't want to drive with that guy."

o **Darrell Hammond**
DONALD TRUMP

"I created Trump with [SNL producer] Steve Higgins. People talk differently depending on how many people are in the room with them. And now Trump's in front of large crowds. When they get in front of large crowds, they get more animated and use their hands more. And with him, it became very clear to us he doesn't compute negativity very well. That's the other thing about him—his confidence level is so high. And he enjoys himself! So we tried to come up with a tongue-in-cheek caricature of this super-positive guy who enjoys being Donald Trump."



1941–2016

Earth, Wind & Fire's MAURICE WHITE

The Grammy winner, who died at 74 in early February after battling Parkinson's, helped define funk and R&B in the '70s. EW looks back at some of his best moments.

▼ "UH HUH YEAH" 1969

In the late '60s, White led the Chicago group the Salty Peppers, who laid the ground for EWF's more refined sound. On this killer cut, White joyfully hoots and squeals over a raw party-starting groove.

▼ "SHINING STAR" 1975

EWF's only No. 1 single offers a master class in restrained funk rhythms. Check out a 1975 performance on the TV show *The Midnight Special*: White has as much sex-god swagger as James Brown.

▼ "SEPTEMBER" 1978

You don't need to wait for the 21st night of September to fire up this disco classic: EWF's buoyant hit is always an instant mood-lifter.

▼ "LET'S GROOVE" 1981

Disco was on the wane when EWF put out this track, but it's proof the genre shouldn't have died. Today you can hear the song's influence on Bruno Mars, Daft Punk, and more.

▼ "STAND BY ME" 1985

It takes a baller to turn Ben E. King's classic ballad into a slickly produced electro-funk number—and White more than delivers on this upbeat cover from his only solo album. (Bonus points for the over-the-top key change!)

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Cate Blanchett's Master Class

The Oscar-winning Australian, nominated again this year for her turn in *Carol*, reflects on a career full of fearless choices and reveals some unlikely inspirations.

By Joe McGovern

HERE'S THE THING ABOUT CATE

Blanchett's formative performing influence was a bald, obese Aussie actor named Frank Thring (he played Tina Turner's wingman in *Mad Max Beyond Thunderdome*). She saw him in a theater production of *The Mikado* when she was 8 or 9—when his fake mustache fell off, Thring growled, "Damn this Japanese merchandising!" She was mesmerized: "I certainly remember the first time I saw him!" The unpredictability he displayed on stage, she says, awakened her desire to pursue acting.

BREAKING NEW GROUND WITH CAROL

Blanchett's two Oscar-winning roles underline her rare chameleonic skills. For *The Aviator* (2004), she absorbed the heartache beneath the mid-Atlantic mannerisms of actress Katharine Hepburn; in *Blue Jasmine* (2013), her cracked-up socialite was an echo of *A Streetcar Named Desire*'s Blanche DuBois, whom she'd

portrayed on stage in 2009. But the title role in *Carol* tested her in unique ways: "She's so enigmatic and mysterious and remote and unknowable," Blanchett says. "The challenge was to make her relatable and understandable for people."

LIVING BY THE ROONEY RULE

At 46, the actress is 16 years older than Rooney Mara, who plays her lover in *Carol* (and also scored an Oscar nomination), but Blanchett says she felt like a student observing Mara's nuanced performance on set. "Watching Rooney chart the [character's] evolution from this coltish ingénue, woefully inexperienced in matters of the heart, to the final scene, where she is so subtly but seismically shifted into the realm of being a mature woman, was really incredible for me."

FORGING HER OWN PATH

"I've never looked at someone's career and thought, 'That's the career I want,'" she says. "But I will beg, borrow, and

steal from anyone, whether it be Gena Rowlands, Frank Thring, or Miss Piggy." And Blanchett doesn't stop there. "Lucille Ball, Meryl Streep, Jane Fonda, Judy Davis, Bette Davis—they're channeled through the prism of my own mash-up."

GUIDING THE NEXT GEN

Advising young actresses, Blanchett says, is not unlike advising your children. "I can only lead by example and hope that some of that wears off," says the mother of four. Some wisdom she can offer: Maintain a sense of mystery and do what feels right. "I certainly don't want to know about what's going on in people's lives," she says. "I want to fall into the character. I think you should just do what interests you at the time. Then 20, 30 years on, if you're lucky enough, you can say you've had a career."

PAVE THE WAY!

Hollywood's leading women on the people who inspired them

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FRIENDS REUNION

THE ONE WHERE ALMOST EVERYONE SHOWS UP



▲ An exclusive photo of the almost-complete cast of *Friends* with James Burrows

THEY'RE ALL THERE FOR HIM! Well, except for Matthew Perry, who was rehearsing a play in London, but otherwise, Matt LeBlanc, Lisa Kudrow, David Schwimmer, Jennifer Aniston, and Courteney Cox gathered for an unprecedented post-*Friends* meet-up for NBC's Feb. 21 special honoring legendary comedy director James Burrows. "We've had a long history together, and for them to show up in support in honor of me was so great," says Burrows, who recently directed his 1,000th episode of TV. "The casts of *Friends* were mingling with *The Big Bang Theory* and *Cheers* and *Will & Grace*. When the camera cuts to me, I'm not crying, I just got a speck of dust in my eye." Alas, there was no fountain dancing. —James Hibberd

FRIENDS CAST WITH BURROWS: CHRIS HASTON/NBC; BATES MOTEL: BETTINA STRAUSS/A&E



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FIRST LOOK



▲ Vera Farmiga and Freddie Highmore

BATES MOTEL GETS CRAZY GOOD

For three seasons, *Bates Motel* fans have watched Norman Bates slowly descend into psychosis. But when the A&E drama returns March 7, the character will chart some disturbing new depths, at least when it comes to his tendency to inhabit the character of "Mother." For the first time, he's dressing like his mother *with* his mother, their matching robes a sign that the lines between real life and Norman's fractured psyche are blurring. "That image of them looking at their reflections, I think what she sees is that her dreams have indeed become a nightmare," says actress Vera Farmiga, pictured with Freddie Highmore, who plays Norman. "Maybe the truth is that Norman is an actual impediment to her happiness." Farmiga promises that the coming fourth season will show Norma "doing what she knows to be right instead of what she's convinced herself to be right." Expect emotion, strife, and, according to Farmiga, "a lot of libido."

—*Samantha Highfill*

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THE LAST INVASION OF AMERICAN IDOLS

As Fox's reality juggernaut says goodbye after 15 seasons, a host of past alums are releasing new projects hoping to get a final boost from the show that launched them. **By Eric Renner Brown**



OVER 15 SEASONS, *American Idol* has turned the nation on to scores of beloved talent, from country queens (Carrie Underwood) to R&B balladeers (Jordin Sparks) to pop divas (Kelly Clarkson). It's even introduced an Oscar winner (Jennifer Hudson). But with Fox pulling the plug this year, the future for some Idols is murky: How do you maintain success once the machine that made you a star shuts down?

As the judges prepare to crown one final winner on April 7, many past champs are back with new projects—perhaps in an effort to get maximum exposure from the very show that made them famous. Season 9 victor Lee DeWyze dropped his

sixth studio album, *Oil & Water*, in February, while Kris Allen is prepping *Letting You In* for March 18; winners like Fantasia Barrino and Taylor Hicks are also readying new albums. Even nonwinners have put out new material: Season 8's Danny Gokey and season 5's Kellie Pickler both released Christmas music in late 2015. "It's probably the biggest platform in the world for getting your name and music out," season 10 champ Scotty McCreery tells EW.

These former Idols' strategy of pushing out new material makes sense. Clarkson and Underwood aside, every Idol winner has seen a steep decline in album sales. (Ruben Studdard's 2003 debut, *Soulful*, sold 417,000 copies its first week; his 2014 LP, *Unconditional Love*, moved 6,000.) So taking advantage of any connection they have to the show is crucial—even if they're unaware of it. "I'm putting the music out for the people who are connecting to it—not because the show

is ending," DeWyze tells EW. "That's just coincidence."

While a new release itself won't guarantee a career renaissance, some stars are returning to the show to get added visibility. Fantasia, who released a new single, "No Time for It," in January, and Chris Daughtry, whose greatest-hits set is out now, have made returns this season, and producers are lining up more surprise drop-ins from other Idols. And as those appearances give former contestants exposure, they've also helped this season's search for a new star. "It's raised the bar," says Scott Borchetta, a season 14–15 mentor and founder of Big Machine records, which includes Taylor Swift on its roster. "I said, 'Do you have what it takes to sing with Nick Fradiani, Fantasia, or Daughtry?' It really helps me to advance the process."

So where do Idols go from here? Some are mapping out alternate career paths. Pickler, for instance, has ventured into

HUDSON: FRED LEE/ABC/GETTY IMAGES; CLARKSON: DOUGLAS GORENSTEIN/NBC/ABC PHOTO BANK/GETTY IMAGES; UNDERWOOD: ETHAN MILLER/WIREIMAGE.COM; GOKEY: JOHN SHAFER/GETTY IMAGES; MCCREERY: SLAVEN VLASIC/GETTY IMAGES; BARRINO: MICHAEL TRAPP/FILMMAGIC/WIREIMAGE.COM; DEWYZE: GABRIEL GRAMIS/GETTY IMAGES; HICKS: MIKE WINDLE/GETTY IMAGES; ALLEN: JEFF GROSS/NHL/GETTY IMAGES; DAUGHTRY: MIKE WINDLE/GETTY IMAGES; PICKLER: RICK KERRIN/WIREIMAGE.COM; LAMBERT: FRANK HOENSCHE/REUTERS/GETTY IMAGES





(Clockwise from top left)
Jennifer Hudson, Kelly Clarkson, Carrie Underwood, Taylor Hicks, Adam Lambert, Kellie Pickler, Chris Daughtry, Kris Allen, Danny Gokey, Scotty McCreery, Fantasia Barrino, and Lee DeWyze

“**THERE’S A HUGE SENSE OF GRATITUDE THAT I WAS A PART OF *IDOL*. THAT SUCCESS WOULDN’T HAVE HAPPENED TO ME OTHERWISE.**”

—Chris Daughtry

reality TV. Clay Aiken ran for Congress in 2014. And Taylor Hicks has tried his hand at becoming a Las Vegas star and has become a partner in a SAW’s BBQ joint in Alabama. “I think you just really have to work and really kind of reinvent yourself,” says Hicks. “Just stay out there.”

Going forward, industry insiders note pure talent will trump any affiliation to the franchise. Borchetta cites Daughtry and Adam Lambert as nonwinners who’ve successfully navigated post-*Idol* waters. “For any artist in today’s market, I would not advise being reliant on any television show for the ongoing success of their career,” says Jan Smith, a vocal producer who has mentored Usher and Justin Bieber. “If they continue putting great music out there and maintaining their relevance, ‘famous’ will follow them.” It’s a strategy that former *Idols* will abide by. “[*American Idol* is] not a career,” says McCreery, who’ll add author to his résumé with the release of a memoir, *Go Big or Go Home*, in May. “You have to get out there after the show and try to find your way—and make the best music you can.”

Additional reporting by Madison Vain

WHY EVERYONE IS TALKING (AND TWEETING) ABOUT THE



**HOW THE CW'S SCI-FI SERIES WEATHERED
A ROCKY LAUNCH TO BECOME AN ADDICTIVE
DRAMA THAT TRENDS AROUND THE WORLD.**

BY SHIRLEY LI
@SHIRKLESXP



ELIZA TAYLOR IS USED TO BEING CAKED IN MUD OR BLOOD.

Or both. Dirty and disheveled is practically the 26-year-old's uniform: As Clarke Griffin, the resourceful heroine of The CW's postapocalyptic thriller *The 100* (Thursdays, 9 p.m.), Taylor spends hours running through the forest hunting and being hunted. So when the production—now in its third season—abandoned the wilds surrounding Vancouver, venturing for the first time to the city streets, the actress was ready for something a little more civilized.

Things didn't quite go her way. "Within about 10 minutes, a fan saw us. And then suddenly, there were 30 of them, and then 60 of them, holding up signs and screaming and crying," Taylor recalls. "The funny thing is, we thought this would happen. Toward the end of season 2, we reckoned we would get a lot of new fans, and we were right! It just took a while for people to let go of what they thought the show was."

As in, yet another doomsday drama for the One Direction set. When *The 100*, a takeoff on Kass Morgan's book trilogy, arrived in March 2014, it debuted during the crest of the dystopian-YA wave. *Divergent* hit theaters the same week. Two *Hunger Games* films had already been crowned box office victors. So critics found the premise—100 delinquent teens are blasted off from their spaceship sanctuary (dubbed the Ark) as the sacrificial lambs to test whether a nuclear-war-wasted Earth is inhabitable again—dismissable. Even exec producer Jason Rothenberg admits the early hours failed to land. "Frankly, our worst episodes are the pilot and episode 2," he says. "I feel like, if not for those two episodes, our audience would have been so much bigger."

But the first-time showrunner charted a new course after receiving a note from network president Mark Pedowitz. "I said, 'Do not make what people perceive to be a CW-type show,'" Pedowitz remembers. "'Make the version you want to make—the darker, grittier version.'" And that's what Rothenberg did. In the fifth episode, he killed off hundreds of



▲
Eliza Taylor
(far left);
Bob Morley
(center); Marie
Avgeropoulos
and Devon
Bostick (above)

characters—and then twisted the knife by revealing they had been sacrificed for nothing. “Mark called and was like, ‘Amazing episode! You can go darker,’” Rothenberg says, laughing. “I said, ‘Mark! How much darker can you *get*?’”

A whole lot darker, it turns out. Rothenberg transformed *The 100* into a grounded, gritty war drama rife with moral quandaries. Season 1 saw the suicide of a 12-year-old; season 2 added a desperate doctor harvesting bone marrow from innocents. And season 3’s new threat? A walking, talking artificial intelligence named Alie (Erica Cerra), whose offer to save the world entices some and terrifies others. “We like to set up impossible choices for our characters,” says Rothenberg. “How far can you go to save your people and still be heroic?”

When viewers began catching up on the new trajectory (season 2 hit Netflix last October, months before season 3’s premiere), the show’s popularity skyrocketed. According to Twitter, the season 3 bow on Jan. 21 racked up roughly 10 times as many tweets as the series premiere and saw #The100 trend worldwide. Critics started paying attention—and respect—as well, leading to even more viewers. “Every day I see dozens of tweets saying, ‘I binged the whole thing in a weekend,’” Rothenberg says. “The Netflix effect has been incredibly important.” It was all part of the plan. “We felt the series needed a midseason start to allow for the binges,” Pedowitz says. “That strategy has proven to be the correct one.”

Fans aren’t just cheering the drama’s dark twists; they’re also praising the way it’s pushing the envelope with a diverse cast and an openly bisexual lead, The CW’s first. Clarke’s romance with Lexa (*Fear the Walking Dead*’s Alycia Debnam-Carey), a leader of the Grounders, spawns fervent hashtagging (the battle cry: #Clexa) in particular. “If we can take anything good from the apocalypse, it’s that we live in a world where gender and sexuality and race isn’t an issue,” Taylor says. “There’s the greater issue of survival.”

The only “problem” with the show’s newfound popularity? Keeping up with all the attention. Star Bob Morley, who plays Bellamy, has given up on reading everything he’s sent—“It’s easier for me to just focus on work,” he explains—but Taylor tracks her online presence. “In six months [my follower count] had gone up by about 50,000. That was crazy!” she says. “It’s made me more careful. You have to censor yourself.” Good thing the chaos of social media doesn’t exist on postapocalyptic Earth.

TERMS TO KNOW



FLOAT

The Ark’s form of execution: Criminals are sent through the airlock and released into space

GROUNDERS

People who survived on Earth after the apocalypse and belong to one of many warring clans

REAPERS

Disfigured, outcast Grounders who savagely attack anyone they meet

SKY PEOPLE

Grounder term for the delinquents who dropped from the Ark

BINGE

THE 100

Ready to catch up? Hit the ground running with this guide to the CW series' first two seasons, streaming on Netflix. (Find new season 3 eps on Hulu.)

BY SHIRLEY LI @SHIRKLESXP

KEY PLACES

THE ARK

The surviving humans—scientists in orbit at the time of the nuclear war—fused space stations to create their postapocalypse home, where they've lived for 97 years. The base's life-support system has begun to fail, though, leading the Council to send the 100 down to Earth.

MOUNT WEATHER

The delinquents' mission: to test Earth's survivability and to reach this peak, the real-life military base outside Washington, D.C., built to house the U.S. government in the event of doomsday. The Ark leaders believe the 100 will find supplies there.

THE GROUND

After nearly a century of radiation, wildlife on Earth has mutated (think double-headed deer, glowing butterflies), while the lack of a government has led warring factions of surviving humans (or Grounders) to form. These clans threaten each other—and the 100.

KEY PLAYERS



CLARKE GRIFFIN

Eliza Taylor

The reluctant heroine and medic gets nicknamed "princess" for her earnest efforts to ensure the 100's survival.



BELLAMY BLAKE

Bob Morley

As the delinquents' leader, the troublemaker believes in doing "whatever the hell we want."



OCTAVIA BLAKE

Marie Avgeropoulos

The younger Blake shares her brother's recklessness and channels it into making the most of her freedom on Earth.



DR. ABBY GRIFFIN

Paige Turco

The Ark's chief medical officer has difficulty separating her professional and personal instincts—especially when it comes to daughter Clarke.



THELONIOUS JAHA

Isaiah Washington

Chancellor Jaha leads the Ark's Council and isn't above sacrificing his people—or his son—for the greater good.



MARCUS KANE

Henry Ian Cusick

Because he favors pragmatism over emotion, the councilman tends to clash with others in command.

ILLUSTRATION BY MIKO MACIASZEK

THE 100

SEASON GUIDE

SEASON 1

If you're looking for all the trappings of a teen soap (love triangles! clashing cliques!), you'll find them in season 1's **pilot** and **second episode**. But stick with it, because the **fourth episode**—when one of the delinquents is nearly hanged for a crime he didn't commit—reshapes the show's trajectory. Every hour after that only delves deeper into the darkness: In **episode 5**, Ark leaders consider a drastic, deadly measure to conserve their dwindling resources. A torture scene dominates **episode 7**, with lines drawn between the 100 and the Grounders. From there, skip ahead to **episode 11** and the **two-part finale**, which culminates in a massive showdown.

SEASON 2

Sorry, speed-viewers: The second season is unskippable. Most of the action takes place at the military base inside Mount Weather, a claustrophobic hell

for a subset of the original 100 aptly named the 48. Those outside the mountain try to keep peace with the Grounders—a task made more difficult now that the teens are no longer the only Sky People: At the end of season 1, the Ark fell, bringing to Earth the adults, who are eager to wrest control back from the delinquents. But as the war continues, all of the survivors must carry out a series of missions.

EPISODES 1–5

THE MISSION Bring Clarke and the rest of the 48 home. Keep Finn from destroying everything, including himself.

Yes, it takes a full five episodes for the action to slow down—and for Clarke to catch her breath. But beware the Space-walker: The escalating threat of the mountain's inhabitants—called the Mountain Men—is nothing compared with Finn's state of mind.

WATCH FOR Cultural artifacts, like van Gogh's *The Starry Night*, scattered throughout Mount Weather that reveal what earthbound survivors chose to save.

EPISODES 6–7

THE MISSION Draft a battle plan against the Mountain Men. Learn what's really happening in the labs.

The truth about Mount Weather looks painful now, but don't turn away: What happens inside those labs reverberates into season 3. **WATCH FOR** Heard of #Clexa? Episode 6 is where it all begins.

EPISODE 8

THE MISSION Maintain peace between the Sky People and the Grounders—no matter the cost.

Eliza Taylor considers this the hour that “changed the whole story forever,” and it also changes Clarke forever. You'll know the moment when it comes.

WATCH FOR Scrape your jaw off the floor and observe the way Clarke reaches her decision—beginning her transformation into a hardened leader.

EPISODES 9–11

THE MISSION Infiltrate Mount Weather.

If you weren't a Bel-lamy fan already, you have to be one now, as he risks everything to get inside. (If you're still not, you're as heartless as Dr. Tsing.)

EPISODES 12–13

THE MISSION Accept that some sacrifices have to happen for the greater good.

If you need a bit of a breather, these episodes will offer some relief, as they're slower

than the others, but make sure to...

WATCH FOR The conversation between Kane and Abby during which they question whether their lives have been worth all the violence and bloodshed.

EPISODES 14–16

THE MISSION Save everyone in Mount Weather.

The final act has a huge impact on Clarke's season 3 trajectory. Speaking of which...

SEASON 3
(PREMIERED JAN. 21)

When the Grounders and Arkers meet again in season 3, a fragile peace has held for months, but EP Jason Rothenberg

hints that more carnage is headed the survivors' way by season's end. “All of our stories are about trying to build towards that finale,” he teases. “In season 3, it's something epic.” Thanks to the pair of wars in play—the Ice Nation vs. the Grounder coalition; the artificial-intelligence-led City of Light vs. its non-believers—there will be blood, but Taylor says the violence won't play out in every episode, as Grounder politics dominate the story. “There's a bit less fighting,” she says, before quickly adding that this doesn't mean Clarke's life will get any easier. “The great thing about Clarke is that she will always feel the need to protect and to look after her people,” Taylor explains. “It wouldn't be *The 100* without Clarke having to make that kind of decision.”

Marie Avgeropoulos



TOTAL RUN TIME

Seasons 1 & 2

20 HRS. 29 MINS.

For each additional season 3 episode

42 MINS.

THE BATTLESTAR GALACTICA CONNECTION



If *BSG* fans have déjà vu while watching *The 100*, they're not wrong. Rothenberg is such a fan of the cult sci-fi series that he often casts its alums. Here are five actors who have had major arcs on both series.



KATE VERNON
BSG: Messy, seductive colonel's wife Ellen Tigh
THE 100: Messier, mutinous Council member Diana Sydney



REKHA SHARMA
BSG: Loyal chief of staff Tory Foster
THE 100: Disloyal doctor Lorelei Tsing



ALESSANDRO JULIANI
BSG: Brilliant computer expert Felix Gaeta
THE 100: Brilliant computer expert Sinclair



ERICA CERRA
BSG: Human teacher, adoptive mother Maya
THE 100: Sinister AI Alie



TY OLSSON
BSG: Hotheaded captain Aaron Kelly
THE 100: Kindhearted Grounder healer Nyko

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THE Dead Zone

LOCK YOUR DOORS, LOAD UP YOUR CROSSBOW, AND OPEN THAT VAT OF CHOCOLATE PUDDING: **THE WALKING DEAD** IS BACK, AND WE'VE GOT EVERYTHING YOU NEED TO KNOW ABOUT TV'S MONSTER SMASH



PREVIEW

Exclusive details on the shocking new season
p. 38



ROUNDTABLE

A candid talk with the die-hard stars
p. 44



OBJETS D'HORROR

The most killer props and costumes
p. 54



DEAD PEOPLE

Memories from the cast members who bit it
p. 58



ALL GU

ALL

Andrew Lincoln and
Chandler Riggs

PREVIEW



ts, Gory

THE SERIES THAT LIVES TO SHOCK, *THE WALKING DEAD* PULLS OUT ALL THE STOPS IN **A PULSE-POUNDING RETURN** THAT PROMISES JAW-DROPPING TWISTS, SCRIPTS THAT MADE THE CAST PHYSICALLY ILL, AND A NEW VILLAIN WHO'S MORE TERRIFYING THAN ANY ZOMBIE.

BY DALTON ROSS @DALTONROSS



Norman Reedus is bleeding. And this isn't in the script. 🩸 We're on a solitary stretch of road in Senoia, Ga. Reedus and Andrew Lincoln are filming a scene for the Feb. 21 episode of *The Walking Dead* where they find a vending machine that appears to have fallen off a truck. In this particular shot, Reedus' Daryl Dixon reaches in to pull out a can of Orange Crush, which he proceeds to chug before handing it to Lincoln's Rick Grimes, who polishes it off and then unleashes a belch that would give even Booger from *Revenge of the Nerds* a run for his money. You know, just two dudes being dudes—shotgunning cans of soda in the zombie apocalypse. 🩸 But there's a problem. Reedus looks down to see blood on his right hand. He's cut a finger on the broken glass of the vending machine. "Dammit!" The actor scurries toward the crew. But instead of rushing over to the first-aid box, the merry prankster makes a beeline for script supervisor



(From top right) Michael Cudlitz, Sonequa Martin-Green, and Norman Reedus meet Savior Christopher Berry; Steven Yeun, still alive...for now

PREVIEW



prepared for with a screening celebrating another classic pair. “We sent a text message to Robert Redford and told him we were watching *Butch Cassidy and the Sundance Kid* all day,” says Reedus. Adds Lincoln, “We like to call the episode ‘Butch and Sundance.’ But the producers, after a few days of filming, started calling it ‘Bill and Ted’s.’ So I don’t know what *they* were seeing, but what we were filming was completely different.”

It’s all smiles. Everyone seems so happy, as if they do not have a care in the world. But allow the cast and crew to enjoy this brief moment of levity, for there is a dark cloud on the horizon moving in fast, and that cloud’s name is Negan.

The *Walking Dead* has had its fair share of deranged bad guys. The Governor kept a zombie daughter and killed his own men. Gareth from Terminus ate people. And the Wolves slaughtered others and mutilated themselves by carving the letter *W* on their own foreheads. But when it comes to villains in the *Walking Dead* universe, one name stands above all the others.

We first heard the name uttered by a nefarious-looking group that stopped Daryl, Abraham (Michael Cudlitz), and Sasha (Sonequa Martin-Green) on the road in the prologue scene AMC aired to tease the second half of season 6 (which returns Feb. 14). This group is the Savivors, and their leader, Negan, is a foulmouthed, leather-clad lunatic who wields a barbed-wire-covered baseball bat he affectionately refers to as Lucille.

This infamous comic-book character will make the jump from page to screen in the season finale, and fan interest was piqued even further when news broke that Jeffrey Dean Morgan (who has experience with charismatic cretins from his turn as the Comedian in *Watchmen*) would be playing Negan. But it’s not just viewers who are enthused. “I’m really f---ing excited,” Morgan told EW in December. When asked if he had to practice his swing to prepare for a chilling scene from the comics in which Negan lays waste to [redacted], Morgan flashed a mischievous grin before replying, “I don’t need to practice my swing. I grew up with a bat in my hands.” Gulp.

But there is plenty of other stuff to get

Amy Lacy and begins dripping blood onto random spots of the pages she religiously checks to ensure continuity. Or maybe those spots aren’t so random at all. Before long, his masterpiece is complete. “I’ve never made a penis in blood before,” says the star, who will later present Lacy with a ceremonial penis cake—you can see it on Reedus’ Instagram feed—during a lunch break.

Finally, on-set medic Tasha Wdowin intervenes to clean the wound. “I should disinfect your entire body,” she jokes. (Considering what the actors put themselves through on a daily basis—including ticks and painful chigger bites on top of all that applied dirt and grime—that’s actually not such a terrible idea.) While Reedus is busy cracking up with the crew, Andrew Lincoln is rocking out. The actor is pacing back and forth with an iPhone in his left hand and a Beats portable speaker in his right blasting Ronnie Dawson’s 1958 rockabilly single “Action Packed.” Lincoln bobs his head to the music while intermittently yelling out “Action packed!” at nobody in particular.

If this dynamic duo seem extra ebullient, it’s because after being apart for most of the season, Daryl and Rick are back together at last. And their epic bromance will be rekindled with this special road-trip episode, an installment Reedus and Lincoln



through before we come face to face (or is it face to bat?) with Negan. When we last left our survivors, in the season 6 midseason finale, Alexandria was in the midst of a zombie invasion, and if you were expecting the group to all get out safely...well, then you've clearly never watched *The Walking Dead* before.

"Some people are going to die," promises exec producer (and *Walking Dead* comic creator) Robert Kirkman of the midseason premiere. "That is 100 percent true." But while death has become somewhat commonplace in this world, exec producer Greg Nicotero promises that the premiere (which he directed) will be unlike anything previously seen on the show, dubbing it "an epic man-against-the-undead battle that is unprecedented in the history of *The Walking Dead*." Don't believe him? Well, feast on this: Nicotero estimates he used more than 1,300 zombies for the episode, shattering the previous record. "The scale of it is astonishing," says Lincoln. "It's absolute mayhem."

The size is not the only thing that sets the midseason premiere apart, for unlike most of the other assaults, this one will be happening at night, something Nicotero says he was "extremely passionate and adamant about. I didn't want it to feel like, Oh, here's another scene with a bunch of walkers in broad daylight in the sun. I felt that it was very important to introduce the spooky, nighttime bogeyman-coming-out-of-the-dark vibe."

But what will happen when the darkness lifts? Lincoln teases that "there is a time jump at some point," so once we pick up after the zombie invasion, will those who survive finally be united, or will Alexandria remain a town divided? Kirkman says that the incident will "solidify them all behind Rick and wipe away the conflict that's been present since Rick's group arrived." Yet one can't help but wonder how that group will view Morgan (Lennie James) and his refusal to kill one of the Wolves (who just took Merritt Wever's Denise hostage).

While much of the focus is on how peace-loving Morgan and do-whatever-it-takes Carol (Melissa McBride) will continue to coexist, James points out that the Morgan/Rick relationship is just as fraught. "That people see them as old friends is not entirely true to the facts," says



(From left) Reedus and Lincoln, back together at last; Merritt Wever with Benedict Samuel, her captor from the Wolves; Danai Gurira on the lookout for trouble

James. "The first time the two of them met, Morgan stuck a gun in Rick's face. The second time they met, Morgan tried to kill Rick. And the last time they met was highlighted by the fact that Rick had just put a bullet in somebody's head. So their relationship is a little bit more tumultuous than people remember it being."

A far happier union—and impending reunion—is the one between Glenn (Steven Yeun) and Maggie (Lauren Cohan), who will be preparing to become parents. For Glenn, that means "becoming the man that should and can raise a child effectively in that environment," says Yeun. As for his wife, "the pregnancy makes Maggie more badass than ever," says Cohan. "In the sense of she will not take no for an answer. We've seen her as a woman and as a wife and as a strong female character, but to me this is where she sort of finds herself."

Cohan also found herself at the center of fan speculation after she cut her long hair into a pixie 'do, raising fears that such a dramatic makeover meant Maggie would be killed off in the back half of the season. "I had no idea there would be such a reaction," she says with a laugh. "My friends texted me and said it came up on their CNN news-feed." (For the record, it should be noted that the comic-book version of Maggie has short hair. Make of that what you will.)

Cohan's haircut is not the only mysterious new thing on the horizon. At some point in the next batch of episodes we will pay a trip to the Hilltop, a farming colony of survivors run by a man named Gregory (24's Xander Berkeley) that in the comic book is looking to set up trade with other communities for the good of all. But will Alexandrians like Michonne (Danai Gurira) welcome such a relationship? "The idea of meeting a larger world and having more people to trade with is something she deeply, deeply wants and will work for," says Gurira. "But she's the person who sniffed out the Governor in five seconds. She's going to keep her wits about her at all times."

The Hilltop also means the introduction of another major comic-book character, and considering this is a show all about people coming back from the dead, it should come as no surprise that his name is Jesus. (Or nickname, at least. The wise and wily ninja-like warrior also goes by Paul Monroe.) The man who links up the two communities of Alexandria and the Hilltop, Jesus (played by *Luck*'s Tom Payne) is a potentially valuable ally...should Rick choose to trust him—an issue that will be complicated by how the two first meet in the TV version. "What I like about him is his control," says Payne of his character. "He is physically and mentally capable but is careful not to reveal his strengths too quickly."

In the comics, the Hilltop is being terrorized by the Saviors, who demand more and more of their goods as "tribute." Proposing a trade with the Hilltop, Rick offers up Alexandria's muscle (and guns) to combat the Saviors and their leader in



exchange for food, which all leads us back to Negan. “He’s unlike anybody we’ve seen on *The Walking Dead*,” promises showrunner Scott M. Gimple of the new villain. “And further, I think he’s unlike anyone we’ve seen in the last 20 years of popular culture.”

According to Gimple, it is Negan’s mix of charisma and brutality that makes him unique. “The worst kind of bullies are the bullies that are funny. And Negan is the ultimate version of that bully. A lot of villains you love to hate. Negan is the villain that you hate to love. He’s going to terrify you, but he’s really going to make you laugh. A lot of the times, you’re going to be ashamed that you’re laughing.”

Negan will make his grand entrance in the season finale—an episode that’s shaping up to be *The Walking Dead*’s most devastating ever, and could conclude with one of the most heart-wrenching events in the comic’s history. Which is to say, not everyone is likely to make it through alive. “I felt sick to my stomach when I read the script,” says Lincoln. “It was the first day in the whole six years of working on *The Walking Dead* that I was late for work because I woke up in the middle of the night and I couldn’t get back to sleep. I was so angry and frustrated and I felt sick. And that was just after reading it.”

He’s not alone. “[Hearing] the word ‘finale’ gives me a physical reaction because it’s the hardest day on set that I’ve ever had in my life,” says Cohan with a sigh. “I never even imagined that as an actor you could have that experience. It’s one of the most raw experiences that I think any of us have ever had. Andy talks about being late to work; I didn’t want to go to work that day. It took a really, really long time for everybody to feel okay again after the finale, let’s put it that way.” Who’s laughing now? ♦

WE NEED TO TALK ABOUT GLENN

WAS LEAVING THE AUDIENCE IN THE DARK ABOUT HIS FATE COOL OR CRUEL?

BY DALTON ROSS

Dead or not dead? That was the question that drove *Walking Dead* fans crazy this past fall when the show left Steven Yeun’s Glenn in limbo for a month after he was seen surrounded by zombies feasting on guts. (Spoiler alert: not dead!) But was it a good crazy or bad crazy?

The *Walking Dead* comic creator Robert Kirkman says the goal was to “put our audience in the exact same position that Maggie was in” by not knowing the character’s fate. “If people felt misled, that was intended,” says Kirkman. “We’re misleading people constantly. That’s part of the way that we tell the story.”


Their tactics included taking Yeun’s name out of the opening credits after the incident until his fate was revealed. Kirkman defends the move, stating that “if your enjoyment of the story is dependent on what you read in the credits, well, then you’re kind of paying too much attention to all the outside stuff.” In fact, Kirkman reveals that at one point “we even discussed the possibility of having Steven come on *Talking Dead* [to] act like he had left the show, to solidify that story even more.”

What led to these drastic measures is the fact that *Walking Dead* viewers have simply become too savvy, knowing that unless they see a character take his last breath that he’s not necessarily deceased. This forced the producers to attempt such moves in the hopes of maintaining an air of mystery that has become increasingly challenging. Says showrunner Scott M. Gimple: “This is a smart audience that has been through almost six years of this show now, and it’s very difficult. The audience are seasoned survivors now.”

And how does the man at the center of the controversy feel about all of this? “People might be bummed about it or be fine with it,” says Yeun. “And I have my own personal opinions about it. But we went for something in a time when we’re getting safe versions of everything. We tried for something that could have been dangerous, and some didn’t like it. [It was] polarizing. But our hearts were never in a place where we were trying to deceive the audience. We went for it, and even in the face of victory or failure, when you go for something, that’s all you can really hang your hat on.”





 Andrew Lincoln
photographed
on June 28, 2015,
in Atlanta

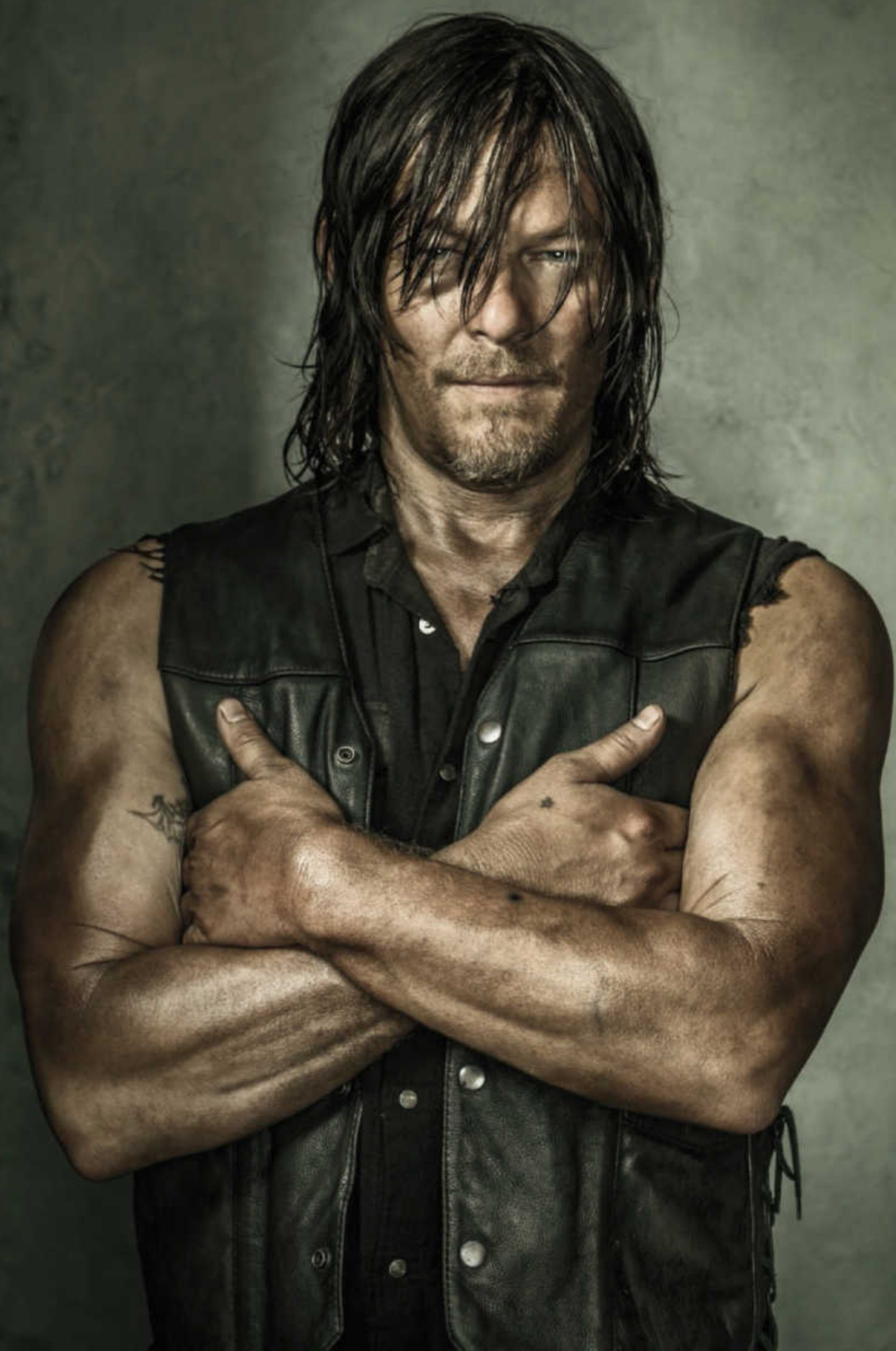
THE Originals



SINCE SEASON 1, ONLY SIX WALKING DEAD CHARACTERS HAVE MANAGED TO AVOID BECOMING ZOMBIE SNACKS. NOW THE ACTORS WHO PLAY THEM BAND TOGETHER FOR AN **EXCLUSIVE DISCUSSION** OF THE PAST, THE FUTURE, AND THE TRICKY ART OF STAYING ALIVE.

BY DALTON ROSS @DALTONROSS

PHOTOGRAPHS BY DAN WINTERS





D

eath is everywhere in the zombie apocalypse. It explains why so many people have come and gone on *The Walking Dead* (you can see some of those who have gone on page 58). An actor's life on this show is a tenuous one indeed, but there are six individuals who have somehow managed to beat the odds and survive. Andrew Lincoln (Rick), Chandler Riggs (Carl), Steven Yeun (Glenn), Melissa McBride (Carol), Norman Reedus (Daryl), and Lennie James (Morgan) were there at the beginning in season 1, and their characters are all still alive and kicking as we now head into the back half of season 6. 🧟

We sat down with the original six in a hotel in midtown Manhattan—where fans were lined up outside hoping to catch a glimpse of their favorite stars—and over the course of a reflective afternoon discussed who almost died, who was initially scared of whom, how they felt about the dismissal of the man who gave them their jobs, dealing with Emmy snubs and viewer discontent, and how much longer they plan to keep battling the undead.

◀ Norman Reedus

ENTERTAINMENT WEEKLY An absurd amount of people have perished in terrible ways on this show. Why are you guys so lucky?

NORMAN REEDUS That's a good question. There's a certain story that we're telling, and part of that story involves loss. I don't know if there's anything in particular about any of us and why we're still here; I think we're just part of that story.

ANDREW LINCOLN [*To Melissa McBride*] You had a close shave in season 3.

MELISSA McBRIDE I feel like I always have a close shave.

LINCOLN Yeah, but do you remember, with

Sarah Wayne Callies [who played Lori]? She fought for you.

McBRIDE She did? I didn't hear that.

LINCOLN Did you not know?

McBRIDE I didn't know that.

LINCOLN It was the episode when Lori and T-Dog die. But for a few weeks it was going to be Carol and Lori. And Sarah, in her good grace and class, stepped in and said, "That's a terrible mistake." And so she knew that she was going, but she fought for you to stay.

McBRIDE I did not know that. I'm going to faint. Get her on the phone!

EW That speaks to the family you guys



Melissa McBride, Lennie James, Reedus, Chandler Riggs, Lincoln, and Steven Yeun photographed at last year's Comic-Con in San Diego

have that Sarah is not sitting there fighting for herself to stay on the show, but she's fighting for another actor whom she has respect for.

REEDUS That happens a lot on the show. We get word of something, and everyone rallies to change people's minds. It happens all the time.

EW Have there been instances where any of you have seen a showrunner's name pop up on your phone and think you're getting that call telling you your time is up?

STEVEN YEUN I think that happens every single time too.

LENNIE JAMES I got that the other day! Exactly that. We were all out together, which made it even more funny, and a couple of other people had been walking off, talking on their phones kind of heatedly in the

corners. And then I got a phone call, and I looked at my phone and it was [showrunner Scott M. Gimple], and I was like, *What?!* I called him back, and actually it was a conversation about somebody else, but my first thought was "Is this the conversation where he tells me I'm dead? Where he says, 'Thanks for finally coming back, but actually, we're done with you—now move on?'"

EW Getting back to when you all lost Sarah Wayne Callies on the show—Chandler, I remember she felt very protective of you, and not just as your onscreen mother but your on-set mother as well. You were just turning 13 at the time, so being so young, what was that like for you?

CHANDLER RIGGS Depressing. It was hard for both me and Sarah to go through that scene, because it was a two-day scene that

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AROUND THIS
TABLE, THERE’S A
SHARED **HISTORY.**
I’M CONSTANTLY
CAPTIVATED BY
THESE CHARACTERS
AND WHY THEY’RE
STILL TOGETHER.”

—ANDREW LINCOLN

we shot, and it just felt so repetitive, over and over and over again. It felt like it got drawn out so much, but everyone’s gone through it.

EW Andrew, what’s it been like to watch Chandler grow from a young kid to a young man on this show over the past five and a half years?

LINCOLN It’s been a privilege. I mean, I’ve spent probably more time with him than my actual son, sadly. That just shows how terrible a parent I am. [*Turns to Riggs*] You looked like a Cabbage Patch Kid when we first got together, and now you’re this young man. I’m hugely fond of everybody, but I love doing scenes with Chandler. There is something incredibly powerful about having this relationship, also just the way that they’re telling this story for this young man. It’s a frightening story of trauma and loss and how this boy turns into this young adult.

EW I’m sure every death is crushing in its own way, but is there a particular cast member leaving that really affected you the most?

YEUN I remember Jon Bernthal [who played Shane] leaving was huge. It changed kind of how the show functioned. Jeff DeMunn [Dale] leaving, same thing. Sarah, same thing. Laurie Holden [Andrea], same thing. Scott Wilson [Hershel] leaving, it was just massive. Everybody leaving was devastating because they set the tone on how the show continues to function.

EW Lennie, being here at the beginning, leaving, and then coming back, what has changed? How is working on this show different now?

JAMES There was a real fear when we were doing the pilot that it was not a vampire show so it was probably not going to get picked up. Zombies were a whole different kind of beast. At that time, it was like you were going to the moon. You were kind of flying blind and didn’t even have a sense that we would be doing a second season, let alone a sixth one. We were lucky if anybody would deign to talk to us when we were doing the pilot, where now it is a behemoth, and that’s been an adjustment for me.

EW Lennie, what was it like coming back this season full-time and having to meet

regular cast members? Obviously you had worked a lot with Andrew, but not with some of the others. What was that whole experience like of being an original yet also new-school at the same time?

JAMES It’s weird, really, because it’s like coming back to some place that’s familiar, but not actually knowing your way around. The fact of the matter is, we’ve got 18 regular characters, and until the finale of season 5 I had spoken to Chandler and Andy and that’s it.

LINCOLN And you stabbed me.

JAMES Yeah, and I stabbed you. Well, you kind of deserved it, dude.

YEUN I remember you on the pilot because I was just snooping around at the time.

JAMES But even on the pilot, I didn’t meet any of you guys.

YEUN I met you. You were very scary.

JAMES I was not scary. Don’t tell people I’m scary.

YEUN Jon scared the crap out of me, and you scared the crap out of me. You guys are obviously not mean people, but I remember walking into the hair trailer, and Jon had his two dogs, and I’m like, “Hey, guys!” And he’s like [*mumbles, imitating Bernthal*]. And then for you I was just like, “Hey, how are you doing? My name is Steven.” And you were in character, and I was just like, oh, it’s going to suck here. [*Everyone laughs*]

LINCOLN You know why everybody was like

that? Because we’d heard about you fainting in your first shot.

YEUN I did not faint!

LINCOLN And we were like, oh...he just came over from the West Coast.

YEUN Did not faint. Did not faint.

EW That’s his story and he’s sticking to it.

YEUN It’s garbage.

EW Which character do you all think has changed the most—because I could make cases for a few of them?

REEDUS I think Carol. Daryl used to look after Carol. Now it’s a whole other ball game. Now she’s so complex. Not that she wasn’t complex before, but that’s two totally different animals.

MCBRIDE She feels unpredictable.

REEDUS I remember handing her the pickaxe in episode 5, and I was kind of just f---ing with Melissa.

MCBRIDE You were messing with me so bad.

REEDUS I was like, “Come on, put more blood on that pickaxe!” It got a little blood, and then it ended up being like guts and blood all over it, and I remember watching her go at it and I was like, “Oh, s---!” Little did I know what that character would turn into.

MCBRIDE I didn’t know either. I figured she would be dead in two episodes. When I first met Carol, I was very protective of her. I was like, “Don’t anybody touch her, don’t talk about her.” Now it’s like, “What would Carol do right now?” That’s what I think. At first I’d help her walk along, and then she’s like, “Okay, I got it.”

EW Original showrunner Frank Darabont brought you all into this world and then was taken off the show a year later by AMC in what has proved to be a pretty contentious dispute. I know that hurt for a lot of you. Was there ever a moment where you said to yourself, “I don’t want to keep doing this without him?”

LINCOLN It was the most painful year of my career.

REEDUS I didn’t get to know Frank as well as everybody else. I came in on the third episode, and he was already editing the first episode, and I kind of met him a little later. I’ve always been a huge fan of his and grateful that he created this part for me, and I owe him a ton. I remember he came back and he



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THE ALL-NEW
PRIUS

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directed a portion of an episode where I come and I save IronE [Singleton, who played T-Dog] on the freeway, and it was my first time to be directed by Frank, and I was super excited. I'm always trying to be filthy on the show, but the makeup artist said, "That's enough dirt." But Frank was like, "Dirtier!" and I'm like, "I love this guy." He's super f---ing cool and I wish I had more time with him, to be honest.

EW Melissa, you had worked with Frank on *The Mist* before this.

McBRIDE Yeah, and that was a blast to work with him on. It was just a short, day-player role, and I never thought I'd hear another thing and didn't anticipate that I would. I didn't really know him that well, and even going into *The Walking Dead*, he came to set and at the CDC was the first time I had an opportunity to talk to him and thank him, and I did. I turned around and he was gone. It's just like he was this elusive person that...

EW He was the mist.

McBRIDE Yeah, kind of like that. And then when that happened, it was awkward—so awkward, and a little heartbreaking, to say the least. But it was a gift, and it's still a gift, you know? He's a creative force, and I feel very blessed and indebted to him.

EW *Game of Thrones* just set a record for most Emmy wins ever in a season, and I know a lot of you love that show, but does it ever make you wonder why your show does not get that same awards-show respect?

LINCOLN I said to Norman once, if and when the Emmy comes, I will go, "You know, I used to think awards were divisive and wrong, and then I got one and now they're strangely moving and true." [Laughs] But I do think we have been hindered by a genre that has not been looked favorably upon. It's always been seen as a B-movie sort of area, and even when we spoke about season 1 and what Frank's intentions were, everybody said serialized horror will never work.

RIGGS They said that?

LINCOLN Yeah! And now I see on TV, everything is a horror movie that's coming out! But this is not a horror movie, it's a story. It's a story in the same way that it's just about

people trying to do something, hopefully that's engaging and different. I would love for Scott [Gimple] to be recognized. That's my beef. He's a perfectionist, which is why he doesn't sleep. What he's able to do with 18 principal characters and reinventing the show continually is breathtaking, and I would love that. That's my pitch, anyway.

EW Let me ask you all about the other side of this. You have such a passionate fan base, but also a very opinionated fan base. How much do you pay attention to any of the negativity out there?

REEDUS I mean, you can't not see it. Some people out there, that's all they do all day is they sit behind their computer and they just bash you. I've gotten to a point where I pay attention, but don't really pay attention. It doesn't really matter if I hear something negative about me, but if someone says something about Steven, I'll throw a rock right at their head. If someone says something about Andy, I'll come at them with a stick. Or Melissa, or any of them. But personally, you get stuff like "Norman doesn't even know how to play Daryl anymore. He barely talked in this episode." But the truth is, I don't write the story. It's not up to me.

RIGGS I also feel like our show is, in some weird way, a precursor to Netflix and streaming. I don't want to say this, but it's tougher to watch this show week by week.



"THE WORKING CONDITIONS ARE TOUGH, BUT ALSO **REALLY AWESOME**, JUST THE ENERGY ON SET."

—STEVEN YEUN





Yeun and
McBride

YEUN I know what you're saying.

RIGGS If you binge-watch it, you will see the payoff. It's just annoying that people can't comment on the whole thing. Instead, they have to pick apart each moment.

LINCOLN Yeah, but without that argument and that dialogue, the fan base wouldn't be as big. You know what I mean?

REEDUS True.

LINCOLN And all it shows is passion. That's just a commitment. They're in the story and that energy is good, and that energy fuels other energy, and it makes people watch it.

EW You're in season 6 now. I know you all consider *The Walking Dead* the best job in the world, but do you ever think about how much longer you want to keep doing this?

RIGGS I was talking to Andy about this because I can't imagine this guy doing it for much longer. [*Looking at Lincoln*] Like, with your kids and everything, just being gone for so long from your home, year after year. I always ask him, "How long do you think you're going to keep on doing this?" Because I'm on it as long as he's on it.

LINCOLN What did I say?

RIGGS I think you just said, "As long as Scott's still on the show."

LINCOLN Yeah, I think that's it. He holds the cards, that guy, because, in my opinion, the last three years have been some of the finest storytelling that we've attempted. I think he is the person to ask that question to.... We may get flak if we stop the show, but I hope

that when it finishes, we've done it right, so in maybe five years' time we'll be forgiven for leaving, and they'll realize that we left it when it was just right. It would be disingenuous to the fans to keep rolling it out for another three or four seasons just because we could. That's why the people around this table, I look in their eyes and there's a huge investment from everybody. Everybody loves this show, and I would hate to be in a place where the tipping point fell the other way.

Tune in to EW Radio SiriusXM Channel 105 to hear the entire conversation, premiering Feb. 19 at 2 p.m.



OBJETS D'HORROR

Little Shop OF Horrors

EW VISITS ONE OF TV'S **MOST UNUSUAL OPERATIONS**,
THE SPOOKY SOURCE FOR DECAPITATED ZOMBIE HEADS,
CUSTOM KATANAS, BLOOD-SOAKED TEDDY BEARS, AND MORE.

BY MICHELE ROMERO @MICHELE_ROMERO

PHOTOGRAPHS BY DAN WINTERS

Appropriately, two bloody handprints adorn the soundstage door at Raleigh Studios in Senoia, Ga., that leads to the production department for *The Walking Dead*, where the props, makeup, and wardrobe teams bring the undead world to vivid life. The artifacts are crafted with such detail that costume designer Eulyn C. Womble has even created a laundry detergent that won't remove her carefully placed dirt and bloodstains on the clothing. We asked Womble, special makeup effects boss Greg Nicotero, and prop master John Sanders to walk us through some of the most killer objects from the series.



HERSHEL'S HEAD

"During filming, there was one frame where a fly landed on the forehead, and I thought, 'Wouldn't it be cool if the eyes reacted?'" says Nicotero, EP and the man behind the makeup. "We put contact lenses on one of my makeup artists and digitally composited real eyes onto this animatronic head. Eyes are probably the hardest part to duplicate, because there is an inherent life behind them—that's always the challenge. I gave Scott Wilson [who played Hershel] a replica of his head as a parting gift."



OBJETS D'HORROR



DARYL'S VEST

Womble says, "They wanted something on Daryl, who would be riding a motorbike. I thought he might wear the same vest that his brother Merle wears. I sketched the wings with pen and quickly sewed them onto the vest, imagining it was a drawing Daryl might make."



RICK'S GUN AND HOLSTER

"This is an original Colt Python .357 Magnum that we've had for the entire show," says Sanders. "Andrew Lincoln has only ever held that one gun. He checks the serial number every day and pulls the trigger six times to make sure the rounds are dummy. He loves it. It's part of his character."



DARYL'S POSSUM

"We needed a live possum and a dead one for a scene where Daryl kills the animal with his crossbow," Sanders says. "We only use existing taxidermies and never kill anything for the show. Now people bring dead animals to our taxidermist, who stores them in a giant freezer."



ZOMBIE DRESS

"I always look at the piece and imagine the person who wore it, how they died, and for how long they've been dead," says Womble. "Zombies are not very elegant. And the way they eat is not polite. You can tell it's a walker by the blood running down the middle."



THE TEDDY BEAR

Sanders says this stuffed animal from the first episode "is one of the most iconic pieces of the show—it's one of the only ones that's been manipulated by a walker. When I watched the little girl walker pick up the bear, I realized the lives of these characters would involve dead children."



HERSHEL'S SHIRT

"I believed that Hershel's daughter Beth might do these little things for her dad, like sew on that red button," Womble says. "I always wanted him to look like he was a farmer or a badass preacher from old Westerns—a cowboy with a conscience. It was sad to pack it up."



MICHONNE'S SWORD

"I designed a katana and sent it to Robert Kirkman for notes," says Sanders. "He wanted something like a bio-hazard symbol on it. I found a triple goddess symbol, which looks almost identical but backwards and without the circle. Kirkman couldn't believe we found what he wanted."



AMMUNITION

"These dummy rounds are made for us," Sanders says. "They have BBs in them, so you can shake them to indicate they aren't live. You want bullets to look real, and typical blanks don't. Every actor gets weapons training—we train some to be clumsy with a gun, to be in character."



WE SEE **Dead**

THE ONLY THING MORE LETHAL THAN A HORDE OF WALKERS IS *TWD*'S BLOODTHIRSTY WRITING TEAM. WE CAUGHT
TO FIND OUT HOW THEY FELT WHEN THEY HEARD TH

Photographed
on June 28, 2015,
at the Walker
Stalker conven-
tion in Orlando

People

UP WITH **FORMER CAST MEMBERS**
EY WERE GETTING BITTEN OUT OF THE SHOW.

BY DALTON ROSS @DALTONROSS

PHOTOGRAPHS BY ETHAN HILL



TYREESE *Chad L. Coleman*

HOW HE DIED **Bitten by Noah's zombie brother at the Shirewilt Estates in season 5**

Viewers weren't the only ones surprised by Tyreese's demise. "I was shocked," says Coleman about finding out his fate. "They caught me off guard. I didn't see it coming." Coleman hopes that fans recall him as the gentle giant who refused to give in to the violence of the world around him: "Remember his humanity and kindness and generosity of spirit. I know it touched people, and hopefully we can be in touch with that part of ourselves—what I consider to be the better part of ourselves." And yes, the actor (who currently stars on Syfy's *The Expanse*) still keeps up with the show. "I'm curious about my sister and Abraham," Coleman says. "What is that about? I guess that's being a brother. I don't see it."



SOPHIA
Madison Lintz

HOW SHE DIED **Went missing in the season 2 premiere, only to be found as a zombie walking out of Hershel's barn in the midseason finale, where she was mercy-killed by Rick**

Lintz was only 12 when she shot her harrowing death scene, but even though the now 16-year-old was at the center of one of *The Walking Dead*'s most memorable moments ever, she no longer watches the show. "I think I stopped watching at around season 3," she says. "Just because it's a little bit gory for me. It's so weird, because when I was younger, I was like, 'This is the coolest thing ever! I love this. Look at all this blood! There's blood everywhere.' But then as I got older and it got more and more intense, I was kind of like, 'Eh, I need to eat my dinner now.'"



SAM *Robin Lord Taylor*

HOW HE DIED **Had his throat slit at the Terminus trough in the season 5 premiere**

Even though Taylor landed the coveted role of the Penguin on *Gotham* after his brief season 4 appearance, he made it a point to return for his big death cameo. "I was so happy to have my own closure and see everybody one last time," says Taylor. "*The Walking Dead* family, it's a real thing. I'm so honored to be a part of it."



DEAD PEOPLE

T-DOG IronE Singleton

HOW HE DIED **Eaten by zombies in the prison in season 3 while helping Carol escape**

Rather than mourn his death, Singleton celebrates the fact that T-Dog lasted as long as he did. "I was told that I would only do two episodes, so I wasn't shocked when I got the call," he says. "T-Dog's probably the only one who has died heroically. You can't find a better way to die than that."



BETH Emily Kinney

HOW SHE DIED **Accidentally shot by Officer Dawn Lerner in season 5 after Beth stabbed her with a pair of scissors at the hospital**

The Walking Dead is notorious for building characters up only to tear them down, and Beth Greene is a prime example—which made her sudden death all the more disturbing. "It was shocking to both me and the audience, because we were both just getting to see more of Beth and understand her point of view," says Kinney. "In some ways, we were just seeing the beginnings of the character, which made her death especially sad." But Beth isn't totally dead to the actress, who saved some mementos from her time on set. "I kept a few pieces of Beth's jewelry and my scripts with all my notes." Plus, she says, "people call me Beth all the time."

NOAH

Tyler James Williams

HOW HE DIED **Devoured in a revolving door in season 5 after Nicholas left him and Glenn to die**

Williams was of two minds when he first learned about Noah's death—upset to leave the show, yet appreciative of the way his demise would propel Glenn's story forward. "Having been him, I love him," Williams told EW last year. "I really want the best for him. But as a fan of the show, I was like, 'You've got to go.' He's an omen, essentially. He's got to die. But one of the things that's really interesting—having gone through the death and all that—is that it allows me to be a fan of the show again." File that one under "Silver Linings."





JACQUI

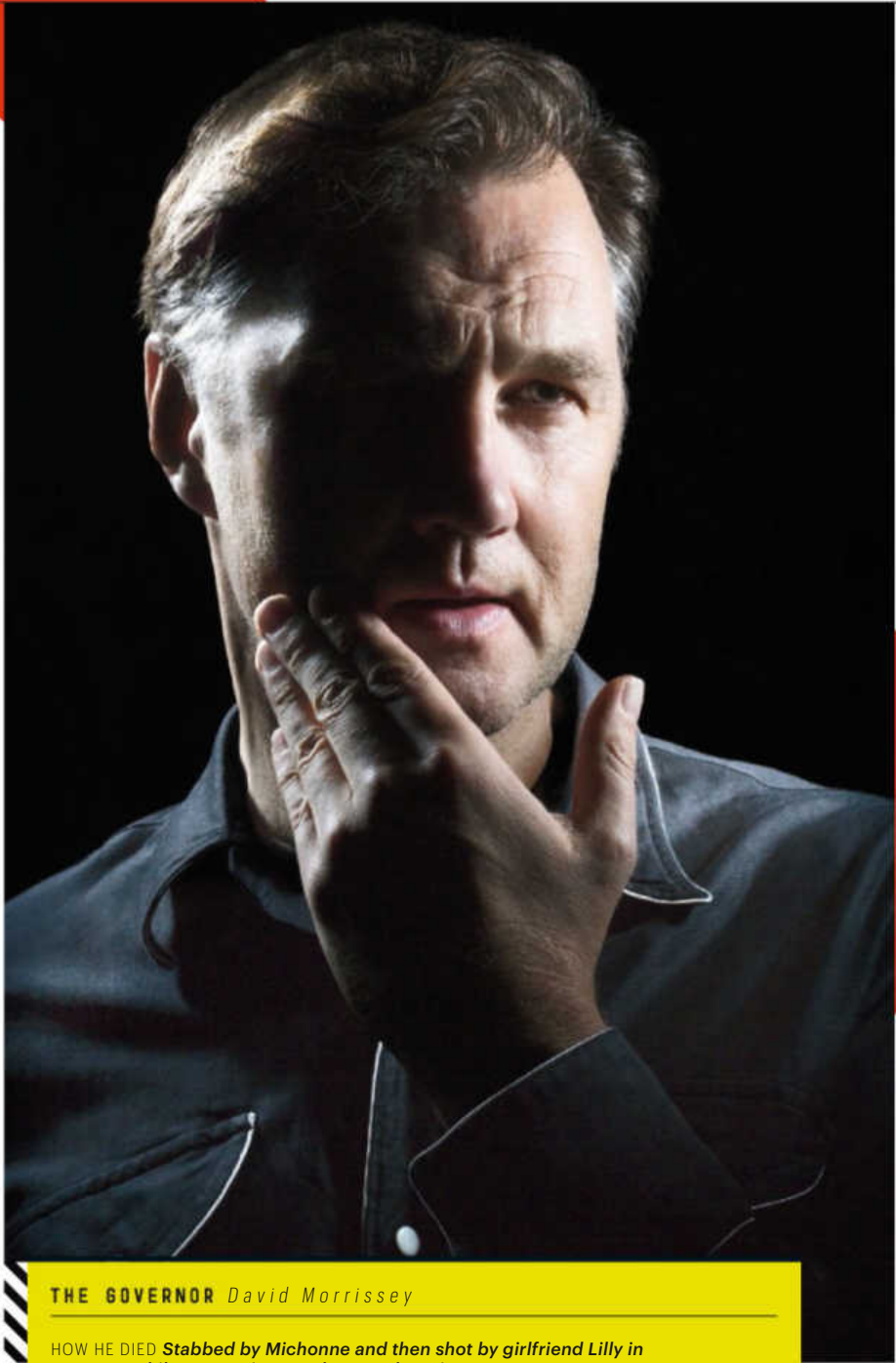
Jeryl Prescott

HOW SHE DIED *Committed suicide by allowing herself to be blown up at the CDC in the **season 1** finale*

Prescott says Jacqui's fate kept changing right up to the filming of the season 1 finale because original showrunner Frank Darabont "was going back and forth about whether or not he wanted Jacqui to die.

There were three possibilities as I recall: that Jacqui would not die; that Jacqui would die, but she would die at the top of season 2; or that Jacqui would just die in the explosion at the end of season 1." While Darabont ultimately went with option No. 3, Prescott notes that "it's nice to be the only one to go in such a flame of glory.

People always want to talk about it because they keep putting themselves in Jacqui's position, wondering if they would reach their point of surrender."



THE GOVERNOR *David Morrissey*

HOW HE DIED *Stabbed by Michonne and then shot by girlfriend Lilly in **season 4** while attempting to take over the prison*

"It takes a lot of people to kill the Governor," jokes Morrissey about the one-two punch of Michonne and Lilly that took him down. The only regret about his character's final chapter? "I was sad to have to kill Scott Wilson as Hershel, because he's a great friend of mine." In fact, the actors formed their own two-man support group after their double demise. "When it was my last day, Scott came back and watched me go, and then he and I went out for a drink and had a meal." Call it the last supper.

MIKA*Kyla Kenedy*

HOW SHE DIED **Sister Lizzie stabbed her in season 4, mistakenly believing Mika would come back to life. Whoops!**

"It was a very intense scene," says Kenedy in perhaps the understatement of the century while referring to her final act. The end was an emotional one off screen as well. "It was so sad.

I didn't want to leave everyone on set because it was such a great environment." But Kenedy has enjoyed being spotted ever since by fans of all ages. "I was in the mall and this little girl asked me about the show. And the girl was there with her grandma, who was wearing a *Walking Dead* shirt."

**LIZZIE***Brighton Sharbino*

HOW SHE DIED **After killing sister Mika in season 4, Lizzie was told to "look at the flowers" while Carol put a bullet in her brain**

There is one thing Sharbino will not miss about her time on *The Walking Dead*. "They would put a bunch of dirt on you," she says. "Sometimes I would forget to take off the makeup when I left set, and everyone would just be staring at me like, 'Is this girl okay?'" Due to her somewhat deranged character (who befriended zombies and thought she could kill people without harming them), Sharbino gets somewhat deranged requests. "People will come up and have me pretend to suffocate their baby for a picture," she says. "And someone licked my hand. No one prepares you for what to do when someone licks your hand."

BOB*Lawrence Gilliard Jr.*

HOW HE DIED **Was bitten by a zombie and then captured and partially eaten by the Terminus group in season 5**

Gilliard had strong thoughts about characters being killed off even before he appeared on the show, thanks to his early expiration on *The Wire*. "I really don't dig that part of TV nowadays," he told EW after being cast as Bob in 2013. "Personally, I think this is unfair to the actors because we've got families and we should know if we're going to have a job next week. I don't watch a lot of TV today because I don't like becoming attached to characters and watching them get killed off. They worked hard to create a character that engaged you and brought you in. That's hard work, and now they're gone. So that bothers me."





ALL HAIL
THE



KING

REGINA KING CHARMED TV AUDIENCES ON 227, BLEW UP ON THE BIG SCREEN IN *JERRY MAGUIRE*...AND THEN WAITED FOR HER NEXT BREAK. NOW SHE'S FINALLY GETTING THE ROYAL TREATMENT SHE DESERVES WITH TWO HIT TV SERIES AND A BUDDING DIRECTING CAREER.

BY *Tim Stack* @EWTIMSTACK
MONOGRAM BY LUKE LUCAS



Trevor Jackson and Regina King in season 2 of *American Crime*



W

WILLIAM H. MACY, LL COOL J, AND MC LYTE ALL WALK INTO the same party at L.A.'s famed Chateau Marmont. This is not the beginning of some racy joke. Rather, this fever dream of a trio is uniting to celebrate Regina King, who is having a banner year thanks to stunning performances on HBO's *The Leftovers* and ABC's *American Crime*. King, 45, dressed in a gold cocktail dress and sporting a 1,000-watt smile, looks like an award come to life—fitting since she nabbed an Emmy for Outstanding Supporting Actress in a Limited Series or a Movie for *Crime* in September. Inside a plush penthouse suite overlooking the Sunset Strip, longtime pal LL Cool J offers a toast to the actress: “As she navigates this labyrinth of Hollywood, she doesn’t get bitter—she gets better.” A few minutes later, King addresses the room that also includes her *Crime* costar Felicity Huffman: “I feel blessed and highly favored—it’s been an amazing 2015.”

King’s rise to fame is anomalous in this Instagram age, when a single photo can lead to instant celebrity. This is a woman who has been working consistently in the industry for 30 years(!), swinging seamlessly from comedy (NBC’s *227*, *Jerry Maguire*, *Miss Congeniality 2: Armed and Fabulous*) to drama (*Ray*, TNT’s *Southland*). But it’s the double punch of her daring performances on *Crime*, as a devout Muslim woman dealing with a brother accused of murder, and *The Leftovers*, as a mother struggling with a vanished daughter, that have elevated her to, well, Hollywood’s penthouse. “She’s willing to completely and totally throw it all out and trust her gut,” says *Leftovers* creator Damon Lindelof. “That’s where she can surprise you or unsettle you. But

“I might have been on *227*, but I still got in trouble! I still had to clean the kitchen.”

—REGINA KING ON BEING A CHILD STAR

you always believe her.” Adds her *Congeniality 2* costar and friend Sandra Bullock, “One of her greatest skills is that she is unafraid.” That fearlessness is serving King well as she takes on a new character for season 2 of *Crime* (the powerful and wealthy mother of a basketball player involved in a sexual assault) and, for the first time, plunges into directing. “Each year just keeps getting better,” says King of her career. “In a lot of ways, I think I’m just getting started.”

QUICK: GUESS WHO’S RESPONSIBLE FOR THE start of King’s career? Did anyone have Sally Field? As a child in Windsor Hills, Calif., King remembers how Field’s work in *Sybil* and *Norma Rae* captivated and inspired her. “They were just two totally different characters, and she just made me feel so many different emotions.” At just 14, King starred as Marla Gibbs’ daughter, Brenda, on the NBC sitcom *227*, which ran for five seasons. “*Gimme a Break* used to shoot at the same studio, and our stages were next door to each other,” says the actress. “I remember sitting on the steps in between shows, chatting with Rosie O’Donnell. Christina Applegate and I used to go to lunch together.” King enrolled at USC during *227*’s run but dropped out after a few semesters. “Going to college made it clear I wanted to act and make it a career. That’s the gift that it gave me,” she admits. “Prior to that I wanted to be a dentist.” (That wouldn’t have been a waste either—she does have that amazing smile...)

For most of the ’90s, King had small, memorable moments in projects like *Boyz n the Hood* (her feature-film debut), *Poetic Justice*, and *Jerry Maguire* as Cuba Gooding



Jr.'s opinionated spouse, Marcee. The film was King's biggest box office success, but it came at a price: She felt pigeonholed. "It opened more doors, but then it seemed like everybody wanted me to play their wife, which is great. But then you get a call to play Sam Jackson's wife, and I'm like, 'You mean his daughter? Are you sure?'" After she gave birth to son Ian Jr. in 1996 (King is divorced from his father, Ian Alexander Sr.), she appeared in hits such as 1998's *Enemy of the State* and 2003's *Daddy Day Care* but eventually decided to move back into TV in order to spend more time at home. It was before the 2009 TV series *Southland* that King first started thinking about directing. "I like to be in control, and it seemed like a position where I could be in control of a lot of things," she says. In 2012, the actress got into the Disney/ABC Directing Program, which picks 14 industry-related professionals to work with the network's established series directors. There was only one person on King's wish list: ABC queen Shonda Rhimes. After a shadowing stint on *Private Practice*, King was tapped to direct an episode of *Scandal* in 2014. "It was like I got the superduper professor that no one can get in that class because it's always booked," says King of working with Rhimes. King has since helmed a second hour of *Scandal*, several episodes of BET's *Being Mary Jane*, and one installment of Shondaland's new March series, *The Catch*. Says the actress, "I want the producing and directing to be as strong as the regard for me as an actor."

Around the time of the first *Scandal* gig, *Crime* producers approached King to play Aliyah, the strong-willed Muslim sister of murder suspect Carter (Elvis Nolasco). "I've never seen this woman on TV before," says the actress. "I was blown away when the scripts would come, like 'I get to say this?'" The risk paid off when King left the Dolby Theatre in 2015 with her first Emmy win. "I think the Emmy was as much about her body of work as it was about a singular performance," says *American Crime* creator John Ridley. "But to be rewarded for playing a black Muslim American woman in 2015 was pretty astounding—but it really began with Regina being unafraid to play that part." King says she was especially shocked at the win since she had boldly criticized the 2010 Emmys' lack of



(Clockwise from top left) King with Kevin Carroll, Carrie Coon, and Justin Theroux on *The Leftovers*; with Florence Griffith Joyner on *227*; directing Kerry Washington on the set of *Scandal*

diversity in a *Huffington Post* editorial titled "The Emmys: As White As Ever." "I kind of figured I would never get nominated once I hit send," jokes the star. "But my team—my agent, my manager, my publicist—were all supportive of me sending that. They're the things that I know a lot of people felt." She says that TV has become more diverse since she wrote the missive. "TV is doing what independent film was supposed to do," says King. "I really think cable has a lot to do with it, opening things up." And she can feel this shift in her own career. "My agents and managers have always pushed me for roles that weren't necessarily written for black women," says King. "Now my agents don't have to do that as much. I'm getting the offer before the white actress does. That was an awesome feeling. They came to me first. And I was like, 'Really?' That was cool." Sally Field would definitely be proud. ♦



FULLER HOUSE

YOU CAN GO HOME AGAIN

THE STARS OF *FULL HOUSE*—AND NOW *FULLER HOUSE*—TALK ABOUT REVIVING THEIR CHARACTERS 20 YEARS LATER FOR THE FAMILY SITCOM'S SPIN-OFF. BY *Rennie Dyball* PHOTOGRAPH BY *Art Streiber*



▲
Candace
Cameron Bure,
Jodie Sweetin,
and Andrea
Barber



EVER SINCE NETFLIX ANNOUNCED LAST APRIL THAT

it was reviving *Full House* with an updated spin-off, fans have been obsessing about the Tanner family reunion. There was the drama over whether Mary-Kate and Ashley Olsen would return as Michelle Tanner (they're not). When John Stamos Instagrammed a photo of a *Fuller House* script in July, it got more than 125,000 likes. And the show's official teaser has garnered 14 million-plus views since posting in December. Last July, EW went to the first live taping—which reunited almost the entire original cast—then sat down the next morning with Candace Cameron Bure (D.J. Tanner-Fuller), Jodie Sweetin (Stephanie Tanner), and Andrea Barber (D.J.'s BFF, Kimmy Gibbler), who anchor the spin-off by coming together to raise recently widowed D.J.'s three sons. After comparing notes on how late they stayed out to celebrate, they talked about their long history as child actors, costars, and friends.

Tell me about last night—everyone back together for the first time in years, the live audience...was it weird?

JODIE I had so much fun. We even had our little huddle before intros.

CANDACE What did we have, 192 episodes of *Full House*? We huddled before every single one. “Annnnnnd break!” Hands in the middle, hands go up. It’s just a moment of togetherness.

JODIE I remember at 13, doing the last one, and how emotional that was, knowing that that was it. Last night, we were all smiling and going, “Holy s---, we’re doing this again.” It was crazy.

ANDREA At a high school reunion, people sit around talking

about what they used to do. And we got to *do* what we used to do. That was the coolest part. Dave [Coulier, who plays Joey] was actually walking around the set farting. That’s a ritual.

CANDACE Crop-dusting the set. He was walking around, “Crop-dusting, crop-dusting.”

Full House ended in 1995.

Did you have to watch old episodes to get into character?

CANDACE I didn’t have to. Everyone evolves as they get older and this is 20-some years later. It was more about thinking, “Who is D.J. now? What kind of mom is she?”

ANDREA The prep was more about character development. [Creator/EP] Jeff [Franklin]



▲ Sweetin, Bob Saget, and Cameron Bure in the first season of *Full House* in 1987

even asked if we needed acting coaches to get back into the roles. But we were like, “No, these characters are inside of us.”

CANDACE I’m impressed with both of you, but particularly you, Andrea, because you walked away from the business. So to come back and be Kimmy Gibbler as an adult—she’s a wacky person! You have to be secure enough to be that free to play her.

ANDREA First of all, I love you for that. But I think it’s almost easier as an adult. Because when I started the character at age 10, I was insecure in general. Now as an adult, I’m just like, I don’t care. I’ve given birth in a hospital. Everybody has seen my hoo-ha.

Mary-Kate and Ashley Olsen didn’t reprise their role. Was it weird to do this without them?

ANDREA It still feels like a really full house!

JODIE I mean, there were only 15 of us in each scene last night.

ANDREA And between [Uncle Jesse’s twin boys] Nicky and

Alex [Blake and Dylan Tuomy-Wilhoit] coming back and Steve [Scott Weinger, who played D.J.’s boyfriend]...but our door is open all the time.

So you did the huddle every night. Any other preshow rituals from back in the day?

ANDREA We used to go out to Jerry’s Deli for dinner before every audience show, just the cast. One time, someone came up to Bob [Saget] and said, “Are you the cast of *Full House*?” And Bob was like, “No, we’re their stand-ins. Don’t we look just like them?” And she was like, “Yeah, you do!”

Are you as close in real life as you appear on social media?

CANDACE Yeah, we are!

ANDREA People get so excited that we’re still [friends]. And we’re like, “Don’t all sitcoms do this?” But no, they don’t.

Your three characters really carry the show this time around. Is there pressure?

ANDREA I think it’s pressure we’re putting on ourselves, because we want this show

▼ Sweetin, Cameron Bure, Barber, Saget, Lori Loughlin, John Stamos, and Dave Coulier on the new series



Déjà View

PRODUCER JOHN STAMOS AND PRODUCTION DESIGNER JERRY DUNN ON WHAT IT WAS LIKE TO REBUILD THE TANNER FAMILY HOME, LITERALLY FRAME BY FRAME

“I think *Full House* is like a home-cooked meal. It feels very safe, and I think that’s what we achieved again with *Fuller House*,” says producer and guest star John Stamos, adding that making sure the set looked like the original was key. But it wasn’t easy—the drawings for the *Full House* set had been lost. So production designer Jerry Dunn had to put the San Francisco painted lady’s interior back together, one frame at a time. “I watched at least 100 hours of *Full House*,” says Dunn. “I would watch in freeze-frame and then draw, then cut to another part of the scene and draw. I was pulling my hair out!” But the result was worth it. “I had a friend in her early 30s come to the set, and she cried.... On show night, when they pulled the curtain up, the whole audience was touched. They felt home.” Producers wanted a set that viewers remember, but with “a contemporary feel,” says Dunn. Rooms were repainted, and the kitchen got some HGTV-style updates. “The paneling was knotty pine and looked like an old hunting lodge. It had that ‘80s feeling. We left it looking like they had stripped and refinished it, and we contemporized the backsplash with glass tile.” But the living-room furniture remains retro: EP Bob Boyett got the original blue bucket chairs and checkered love seat out of storage for the spin-off. “The set,” says Boyett, “is as important as any of these characters.” —Rennie Dyball

to be so good. We want to give the fans what they’ve been wanting for 20 years.

JODIE As a kid, I remember Dave, Bob, John [Stamos], and Lori [Loughlin] making sure I was on the right mark or turning me downstage, and we’re on the other side now.... We get to be a huge part of [the new child actors’] lives.

CANDACE I think all of us will go overboard telling you how wonderful our experience was.

We wouldn’t be doing this if we didn’t have this great childhood. That doesn’t happen to everyone. So this is such a huge opportunity to provide these kids with that experience.

ANDREA The first day I met Ramona [Soni Bringas, who plays her daughter], her mom was like, “I’m really nervous about entering this business, and I want to keep her levelheaded.” I was like, “Honey, you’ve come to the right show. We’ll talk.” ♦

Don't miss the electrifying sequel to
Victoria Aveyard's #1 *New York Times* bestseller
RED QUEEN

IF I AM A SWORD,
I AM A SWORD
MADE OF GLASS,
and I feel myself
**BEGINNING TO
SHATTER.**



Praise for RED QUEEN:

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—*USA Today*

America's Ne

Jake Lacy HAS WOOED EVERYONE

FROM JENNY SLATE TO OLIVIA WILDE TO LENA DUNHAM—AND IN THIS MONTH'S *HOW TO BE SINGLE*, HE PROVES HE'S MORE THAN JUST A ONE-NIGHT STAND.

By **Nina Terrero** @Nina_Terrero

HOW COULD YOU NOT LOVE

this face? Jake Lacy is the one you want to bring home to Mom—unless, of course, you're worried about your mom going home with him. Over the past two years, the clean-cut cutup has steadily racked up a résumé of romantic roles, appearing opposite Jenny Slate in *Obvious Child*, Lena Dunham on *Girls*, Olivia Wilde in *Love the Coopers*, and, most recently, Rooney Mara in *Carol*. So it's not terribly surprising that in person, the 30-year-old exudes charisma and sincerity, a combination that makes it easy to explain his rise as Hollywood's go-to beau.

"I almost don't understand it. I haven't cultivated that image," says Lacy. "There's no part of me that's like, 'I'm turning down that offer because it's not boyfriend enough.'"

This month, Lacy delivers

more of his signature boy-next-door appeal with his return as an affable teacher on HBO's *Girls*, his unruffled calm an antidote to Hannah's angst. In big-screen comedy *How to Be Single*, he stars as a law-firm receptionist named Ken—yup, just like the doll—who emerges as the perfect mate for a midlife-crisis-laden Leslie Mann.

"I love characters that have a real sense of decency and hope," says Lacy, the son of a forest-service archaeologist and an elementary-school teacher, who, yes, is married. "There's a part of me that really enjoys playing these roles of good husbands or boyfriend material, because that's the type of person I hope exists in the world."

As a teen, though, the Vermont native was more inspired by the guys he saw in Martin Scorsese's *GoodFellas*.

"At the time, I wanted to be Ray Liotta," he says. "That movie and those performances opened a whole new idea to me of what acting and what narrative could be." A self-described "stubborn individual," Lacy opted for a vocational acting program—think *Fame*—in lieu of the traditional high school experience and set his sights on NYU. That is, until a night of partying derailed his all-important audition to be accepted into their drama school.

"I woke up a little worse for the wear and had no idea how the city was laid out," Lacy recalls, laughing. "After 20 minutes of walking around and refusing to ask directions because I didn't know how to help myself, I just went back to my friend's dorm like an idiot."

Instead, he enrolled in the University of North Carolina School of the Arts, and after graduating in 2008, he moved to New York, where he juggled jobs as a cycling-studio receptionist and bar-back between auditions. A few small TV roles and a lead on the short-lived ABC series *Better With You* earned him a spot in the final season of his favorite show, *The Office*. His arc as Plop, a slightly awkward customer-service rep who tries to romance

With Leslie Mann in *How to Be Single*



With Lena Dunham on *Girls*



w Boyfriend



Ellie Kemper's character, caught the attention of *Obvious Child*'s filmmakers—and just like that, he booked the first in a series of roles as the guy who dates the cool, smart girl. Fans of the indie hit will remember him as much for his tenderly comedic turn opposite costar Jenny Slate as for his extended dance number in little more than a pair of boxer shorts. There is one thing he managed to not reveal, though: In real life, he's actually covered with body art. "They're all pro-feminist tattoos," jokes Lacy of his collection, which includes a pair of swallows on his back and a group of islands above his pelvis.

This could mean it's about time we see a wilder, more brooding side of the talented Mr. Lacy, who later this year will play a platinum-haired fighter pilot in the WWII period piece *Their Finest Hour and a Half*. He's also been tapped to star as an escort who seduces Jessica Chastain in the John Madden-directed drama *Miss Sloane*. "I'm getting to a place now where I can go in for stuff that I wouldn't have before," he says thoughtfully, then smiles. "But I'm still waiting for the day when Ray Liotta will hire me for something." ♦

THE
CRAZY,
CHARMING
CONFESSIONS
OF
PHIL
COLLINS

WITH CAMEOS FROM **KANYE, ADELE,** AND **J. LO'S** MIAMI MANSION.

BY **CLARK COLLIS** @ClarkCollis



Phil Collins
photographed
in 2002

AT THE START OF THE '80S, PHIL COLLINS

was enjoying considerable success as the drummer-singer of British prog-rock band-turned-pop hitmakers Genesis. So why did he choose that moment to record his debut solo album? “Well, a divorce will do it,” says Collins, now 65, who split from his first wife, Andrea, in 1980 after five years. He may have been unlucky in love—but what a boon for his music. Collins’ 1981 debut, *Face Value*, featured the classic single “In the Air Tonight” and marked the start of an incredibly successful solo career: His third album, 1985’s *No Jacket Required*, has sold a now near-unimaginable 12 million copies in the U.S. alone, thanks to singles like “One More Night” and “Sussudio.”

Collins continued to release albums with Genesis while also popping up on TV shows (*Miami Vice* in 1985) and in movies (1991’s *Hook*). But in the early ’90s, his seeming omnipresence began to irk critics, and his commercial appeal declined as the decade progressed. During the ’00s, Collins began to wind down his career when he launched his First Final Farewell Tour in 2004; seven years later, he announced his retirement.

Recently, though, Collins has been enthusiastically embraced by a new generation of artists, including Kanye West, Lorde, and Adele. And this year, he’s releasing expanded remasters of his eight solo LPs, starting with *Face Value* and 1993’s *Both Sides* (both out now) and continuing with 1982’s *Hello, I Must Be Going!* and 1996’s *Dance Into the Light* (out Feb. 26). “I was encouraged by a lot of younger artists listing me as one of their influences,” he says. “I know the hip-hop community has been a huge supporter of my stuff—swimming against the tide of critical abuse!” Might the reissues be a prelude to Collins coming out of retirement? “People ask me, ‘When are you going to make another record? When are you going out on tour again?’ And that makes me want to work. I feel, ‘Yeah, I’ll do that. S---, if there’s an audience...’”



With Genesis bandmates Mike Rutherford and Tony Banks in 1981



Genesis’ Rutherford, Collins, Banks, and Peter Gabriel in the ’70s

Just before you called, I was watching footage of Kanye West covering “In the Air Tonight.” Have you ever met him?

No. I didn’t even know he’d done it.

He’s rich. You should get some of his money.

Yeah, well, that will put petrol in the car, won’t it? That song in particular has got an incredible life of its own.

It also has one of the most famous drum fills of all time. When you recorded it did you think, “Yeah, that’s a good one”?

Well, I thought it was a good one. That’s why we kept it! It will be on my gravestone, you know: Da-da da-da da-da... It just seemed natural to me to do that. I had no idea that it would be as recognized. Mike Tyson in *The Hangover*, you know. Yeah, it took me by surprise.

In the ’80s, you seemed to be everywhere. What do you remember about that time?

Well, before I get on to that, I have to say that there was an *Entertainment Weekly* review—and please say it wasn’t you—of *Dance Into the Light* [that] said, “I’m sure even Phil Collins knows that we’re all weary of Phil Collins.” [Ed. note: Collins’ recollection of the review is almost word-perfect.] It wasn’t you, was it?

No!

I realize now that my omnipresence pissed a lot of people off. I realize that me being everywhere, and obviously leapfrogging projects between Genesis and myself, meant that I was in your face all the time. I was only having fun. I was just taking advantage of the opportunities that came my way. So, I apologize to the pages of

(PREVIOUS SPREAD) STEVE CARTY/CONTOUR BY GETTY IMAGES (THIS PAGE) GENESIS IN 1981: ANGELO DELIGIO/MONADORA PORTFOLIO/GETTY IMAGES; IN THE '70s: DAVID WARMER/ELLS/REDFERNS/GETTY IMAGES

■ Performing live in 1990



■ Don Johnson and Collins on *Miami Vice* in 1985



Unfortunately, I cashed the check, because I needed it. That 15 quid meant a lot in 1969. I met George a few times. I liked him very much. [Years later] I got a tape from George of the song that I played with the congas quite loud and I thought, "Oh my God, this sounds terrible." In fact, it was a Harrison joke. He'd recorded [percussionist] Ray Cooper. [George] said, "Play bad, I'm going to record it and send it to Phil." I couldn't believe that a Beatle had actually spent that much time on a practical joke for me.

You're one of the world's leading collectors of memorabilia from the Alamo. If the building were to catch fire and you could save just one artifact, what would it be?

Interesting question. I mean, I've given [all my collectibles] to the Alamo now. I started to think, "I have to do something with this," because—not in a depressing way—but you've got to sort your affairs out. If I still had it, maybe it would be Davy Crockett's rifle. I had his musket, one of four that I'm aware of. I had lots of relics: certain people's knives, swords, documents. I didn't collect Ferraris. I collected Alamo memorabilia, some of which was pretty pricey. But I've now given it to the Alamo and I'm involved with what happens there, which is something I would never have dreamed of when I was 5 years old and loving Davy Crockett.

possibility that something might happen. If you're asking me, "Is there a possibility?" Well, there's always a possibility.

Speaking of Genesis, your old bandmate Peter Gabriel and Sting announced a tour this summer. If they play in Miami, where you live, will you go see them?

Sure, good friends—of both. [Laughs] I didn't know [about the tour]. At one point, Sting was talking to my manager, and now I find out Pete's doing it! I would go see them, of course. Probably what would happen is, I'd end up singing with both on stage. Let's see.

You met with Adele about the possibility of co-writing a song for her recent album, 25. That didn't come to pass. What happened?

She got in touch with me, and I met her in London, and she gave me a piece of music that she wanted me to finish, and it was great. But [then] I couldn't find her. She was like a ghost, you know. I've read that she said that it was too early, she wasn't ready to make another album yet. Which is great that she did. I [was worried] people would think that I failed the audition. It didn't go anywhere, but I was very flattered to be asked.

When you were a teenager, you played congas at a session for George Harrison's 1970 album, *All Things Must Pass*. What do you remember about that?

It was a fantastic day in my life. I wasn't actually on the finished product. But I was there.

I read you now live in J. Lo's old home in Miami.

Yeah, apparently. [Laughs] I bought it from a businessman, who I guess had bought it from her, and he had remodeled it. I liked it and bought it. My eldest daughter, Joely, she said, "Oh, you bought J. Lo's house." I had no idea. I've never met J. Lo.

Maybe one day she'll come back looking for her vacuum.

Yeah, maybe. I'd talk to her.

What advice would you give to the younger Phil Collins?

"Never let go of the lady's leg." [Laughs] That's a Steve Martin-ism, sorry. There are songs I shouldn't have written, there are relationships that I should have put first. So, there are mistakes. But would I have done it differently? Probably not. Because I like where I am now. ♦



■ With his daughter, actress Lily, in 2012

■ Outside his beloved Alamo in San Antonio in 2014

Entertainment Weekly! I apologize for being so in-your-face! And I'm better now.

On behalf of EW I accept your apology. How are you feeling these days? You've had some health issues in recent years.

Yes, I've had my fair share. I mean, up to 2011 I don't think I'd ever been in hospital. But I seem to have spent an awful lot of time there [since]. I had back surgery just last year and broke my foot a couple of times because I fell after the back surgery. But I'm in good shape, apart from that.

I was under the impression that you had a spinal problem that prevented you from drumming.

During the Genesis reunion tour

[in 2007] something happened nerve-wise, and it bugged up my left arm. It's better now, but it's still not anywhere near what it should be. Until that rights itself, I don't think I can really play drums. But I can still sing, so if I decide to do something, I will do it.

Could you imagine re-forming Genesis at some point?

With me, drumming comes along with [Genesis]. And if I can't do something that's going to be as good as the way it was, I'd prefer not to do it. I don't really want to go out half-arsed. I'm not saying no to Genesis. I love Tony [Banks] and I love Mike [Rutherford].

We all have a great relationship and it's not outside the realms of



WHO WILL WIN



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BEST ACTOR

MOST LIKELY TO WIN

LEAST LIKELY TO WIN

1  LEONARDO DICAPRIO <i>THE REVENANT</i> AWARDS WON ◆◆◆◆◆	2  MICHAEL FASSBENDER <i>STEVE JOBS</i> AWARDS WON ◆	3  MATT DAMON <i>THE MARTIAN</i> AWARDS WON ◆	4  EDDIE REDMAYNE <i>THE DANISH GIRL</i> AWARDS WON	5  BRYAN CRANSTON <i>TRUMBO</i> AWARDS WON
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LEONARDO DICAPRIO
The Revenant

THE 41-YEAR-OLD'S NEAR-SILENT PERFORMANCE as 19th-century fur trapper Hugh Glass in *The Revenant* has the right balance of visible pain and internal anguish, and Leonardo DiCaprio's early wins at the Golden Globes and the Screen Actors Guild awards make him a virtual lock come Oscar night. (SAG has been 100 percent predictive in this category in the past 10 years.) Plus, he benefits from the narrative that carried Julianne Moore to the stage last year: He's due. Nominated for the sixth time, Leo will reel in the big fish this year.

BEST ACTRESS

MOST LIKELY TO WIN

LEAST LIKELY TO WIN

1  BRIE LARSON <i>ROOM</i> AWARDS WON ◆◆◆◆◆	2  SAOIRSE RONAN <i>BROOKLYN</i> AWARDS WON ◆	3  CATE BLANCHETT <i>CAROL</i> AWARDS WON	4  JENNIFER LAWRENCE <i>JOY</i> AWARDS WON ◆	5  CHARLOTTE RAMPLING <i>45 YEARS</i> AWARDS WON ◆
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BRIE LARSON
Room

OSCAR LOVES TO HONOR AN INGENUE in the Best Actress category, and though she's been steadily working in Hollywood for 20 years, Brie Larson's aching, unbowed performance as a mother held captive in *Room* is revelatory—enough to edge out the other strong women in this category. She's already picked up a slew of awards, including a Golden Globe and a SAG actor, the latter of which has been 70 percent predictive of an Oscar win in this category in the past 10 years. Count on Larson to capture the big prize.






PRE-OSCAR AWARDS

◆ Golden Globes ◆ Screen Actors Guild ◆ Directors Guild ◆ Producers Guild ◆ Critics' Choice ◆ N.Y. Critics ◆ L.A. Critics ◆ Chicago Critics

BEST *Supporting* ACTOR

MOST LIKELY TO WIN

LEAST LIKELY TO WIN

1  SYLVESTER STALLONE <i>CREED</i> AWARDS WON ◆◆	2  MARK RYLANCE <i>BRIDGE OF SPIES</i> AWARDS WON ◆	3  MARK RUFFALO <i>SPOTLIGHT</i> AWARDS WON	4  TOM HARDY <i>THE REVENANT</i> AWARDS WON	5  CHRISTIAN BALE <i>THE BIG SHORT</i> AWARDS WON
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SYLVESTER STALLONE
Creed

SOME MAY SEE IT AS AN ACADEMY MAKE-GOOD for overlooking him for *Rocky* in 1977. Or as a consolation prize for the otherwise unnominated *Creed*. But the power of Sylvester Stallone's performance is undeniable as he unveils Rocky's vulnerability in the face of a cancer diagnosis. (His win at this year's Golden Globes bodes well too—in the past decade, supporting-actor winners there have nabbed Oscar gold 90 percent of the time.) For a guy who keeps getting knocked down, Oscar night looks like Rocky's triumph.

BEST *Supporting* ACTRESS

MOST LIKELY TO WIN

LEAST LIKELY TO WIN

1  ALICIA VIKANDER <i>THE DANISH GIRL</i> AWARDS WON ◆◆	2  KATE WINSLET <i>STEVE JOBS</i> AWARDS WON ◆	3  ROONEY MARA <i>CAROL</i> AWARDS WON	4  JENNIFER JASON LEIGH <i>THE HATEFUL EIGHT</i> AWARDS WON	5  RACHEL MCADAMS <i>SPOTLIGHT</i> AWARDS WON
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ALICIA VIKANDER
The Danish Girl

WILL IT BE CAPTIVATING UPSTART Alicia Vikander or Oscar darling-turned-veteran Kate Winslet? Winslet's mastery of Aaron Sorkin's dialogue—and a very specific accent—in *Steve Jobs* is laudable, but the Screen Actors Guild awarded Vikander's delicate performance as an artist whose husband is discovering his true gender in *The Danish Girl*, and so the Academy is likely to follow suit. Eighty percent of SAG supporting-actress winners in the past 10 years have also won the Oscar.

PRE-OSCAR AWARDS

◆ Golden Globes ◆ Screen Actors Guild ◆ Directors Guild ◆ Producers Guild ◆ Critics' Choice ◆ N.Y. Critics ◆ L.A. Critics ◆ Chicago Critics

BEST DIRECTOR

MOST LIKELY TO WIN

LEAST LIKELY TO WIN

1	2	3	4	5
				
ALEJANDRO G. IÑÁRRITU <i>THE REVENANT</i>	GEORGE MILLER <i>MAD MAX: FURY ROAD</i>	ADAM MCKAY <i>THE BIG SHORT</i>	TOM MCCARTHY <i>SPOTLIGHT</i>	LENNY ABRAHAMSON <i>ROOM</i>
AWARDS WON  	AWARDS WON   	AWARDS WON	AWARDS WON	AWARDS WON



ALEJANDRO G. IÑÁRRITU
The Revenant

ONLY TWO DIRECTORS IN HISTORY HAVE won the Best Director Oscar twice in a row (John Ford and Joseph L. Mankiewicz). Now that Alejandro G. Iñárritu nabbed the Directors Guild prize—which has been 90 percent predictive of the Oscar in the past 10 years—it looks like he’s going to become the third for his majestic work on *The Revenant*. The only thing standing in his way? The appealing narrative of rewarding 70-year-old George Miller for reinventing the action-adventure, *again*.

“There’s no place like home.”

“You talking to me?”

“Show me the money.”

“Best Picture, 1973”

“Here’s looking at you, kid.”

“Who won Best Supporting Actress in 2007?”

“Tell me about it, stud.”

“Life is like a box of chocolates.”

“I’m gonna make you an offer you can’t refuse.”

“Everything is awesome.”

“Hello, Clarice.”

“88th Academy Awards”

“I’m king of the world!”

“Who won Best Actor in 2003?”



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BEST PICTURE

MOST LIKELY TO WIN

<p>1</p>  <p>THE BIG SHORT</p> <p>BALE CARELL GOSLING PITT</p> <p>AWARDS WON ◆</p>	<p>2</p>  <p>SPOTLIGHT</p> <p>MARK RUFFALO MICHAEL KEATON RACHEL McADAMS LIEV SCHREIBER JOHN SLATTERY STANLEY TUCCI</p> <p>AWARDS WON ◆◆◆</p>	<p>3</p>  <p>MAD MAX: FURY ROAD</p> <p>THE FUTURE BELONGS TO THE MAD TOM HARDY CHARLIZE THERON</p> <p>AWARDS WON ◆</p>	<p>4</p>  <p>THE REVENANT</p> <p>LEONARDO DICAPRIO TOM HARDY</p> <p>AWARDS WON ◆</p>
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▲ THE BIG SHORT

THE BEST PICTURE RACE IS THE biggest question mark of the night. Will Academy voters follow the Producers Guild as they have done for eight of the past 10 years and go with *The Big Short*, Adam McKay's treatise on the American housing crisis? Or will they lean the way of the Screen Actors Guild, as they have for six out of the past 10 years, and reward the journalism drama *Spotlight*? Maybe they'll ignore both and tramp into the uncharted landscapes of *Mad Max: Fury Road* or *The Revenant*, two movies that take filmmaking to another—and an almost dialogue-free—level. The data says *The Big Short* is the most likely winner, but a word of caution: This up-in-the-air category could deliver the shocker of the night.

PRE-OSCAR AWARDS

◆ Golden Globes ◆ Screen Actors Guild ◆ Directors Guild ◆ Producers Guild ◆ Critics' Choice ◆ N.Y. Critics ◆ L.A. Critics ◆ Chicago Critics



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◆ **ORIGINAL SCREENPLAY**
Spotlight

◆ **ADAPTED SCREENPLAY**
The Big Short

◆ **FILM EDITING**
Margaret Sixel, *Mad Max: Fury Road*
Sixel previously worked with director (and husband) George Miller on 1998's *Babe: Pig in the City* and 2006's *Happy Feet*.

◆ **CINEMATOGRAPHY**
Emmanuel Lubezki, *The Revenant*
If Lubezki walks away with the prize, it will be his third consecutive Oscar in this category, following his work on *Gravity* and *Birdman*.

◆ **PRODUCTION DESIGN**
Mad Max: Fury Road

◆ **COSTUME DESIGN**
Sandy Powell, *Carol*
The three-time Oscar winner is the costume designer behind both front-runners, *Carol* and *Cinderella*.

◆ **MAKEUP AND HAIRSTYLING**
Mad Max: Fury Road

◆ **VISUAL EFFECTS**
Mad Max: Fury Road

◆ **SOUND EDITING**
Mad Max: Fury Road

◆ **SOUND MIXING**
Mad Max: Fury Road

◆ **ORIGINAL SCORE**
The Hatef Eight

◆ **ORIGINAL SONG**
"Til It Happens to You," *The Hunting Ground*

Should this win happen, Lady Gaga's co-writer, Diane Warren—an eight-time nominee—will go home with an Oscar for the first time.

◆ **FOREIGN LANGUAGE**
Son of Saul

◆ **ANIMATED FEATURE**
Inside Out

◆ **ANIMATED SHORT**
World of Tomorrow

◆ **DOCUMENTARY FEATURE**
Amy

◆ **DOCUMENTARY SHORT**
A Girl in the River

◆ **LIVE ACTION SHORT**
Shok

▼ (Clockwise from top)
Carol's Cate Blanchett and a sketch, Charlize Theron in *Mad Max: Fury Road*, Lady Gaga, and *Inside Out*



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OSCAR SECRET B

EW SPOKE WITH SIX DIFFERENT MEMBERS OF THE ACADEMY (UNDER THE CONDITION OF ANONYMITY) ABOUT WHO THEY WERE VOTING FOR THIS YEAR. HERE, THEY EXPLAIN THE CHOICES THEY MADE. BY NICOLE SPERLING

THE ACTOR



A 20-year vet who recently transitioned from character actor to leading man in buzzed-about dramas

THE ACTRESS



An Oscar winner who has starred in high-profile films for several decades

THE SCREENWRITER



An Academy Award winner who specializes in writing high-stakes real-life drama

BEST PICTURE

No film quite captured why you go to the movies in the way ***The Revenant*** did. This is the full package—the story, the acting, the directing, the scope, the cinematic expression. For me, it had everything.

Mad Max: Fury Road. This movie was the most engaging on every level. It's a great example of why I want to go to the movies—to be completely absorbed in a fictitious world. And I loved that there were so many women in the movie. It was quite amazing.

Brooklyn. It will never win, but it's a sound film with a nicely complex emotional tone.



BEST DIRECTOR

Alejandro G. Iñárritu. He turned the difficulty of the location and the story into a cinematic spectacle and celebrated the brutality and beauty of the landscape while doing the same thing with the actors and their bodies. He made a film that warranted the big screen.

Lenny Abrahamson. It's between him and George Miller, but gun to my head, I pick Lenny. *Room* was brilliantly and deftly realized. The vast majority takes place in a 10 by 12 space, and to have it elicit so many big, raw emotions with such constraints was truly impressive.

George Miller. *Mad Max: Fury Road* had more cinematic gusto than just about all the others put together. It was wild and willing to fail, even though it didn't, which is especially notable in a world in which so few directors these days take aesthetic risks of any kind.

BEST ACTOR

Leonardo DiCaprio. I know what it takes to do what he did, and you leave a piece of yourself behind to give that performance. It cost him, and the audience is the beneficiary of that cost. It was an elemental performance.

Leonardo DiCaprio. This isn't a vote for a career achievement. He did a great job. I could relate to working in extremely cold conditions. Sometimes it's so cold it's hard to even act. I felt for his character and for what he was going through.

Eddie Redmayne. No one was inspiring this year. But if I had to pick one performance, it would be Eddie, because he's always good.

BEST ACTRESS

Brie Larson. The sheer amount of emotion she was able to convey was admirable. So much of Brie's performance was about being in the present but also conveying history, and that is very difficult to do. No other performance had that degree of depth.

Brie Larson. I was blown away by her performance. She was so nuanced and complicated and layered. The intimacy and detail were breathtaking.



Saoirse Ronan. Authenticity goes a long way with me, and her performance was about as real as they come.

BEST SUPPORTING ACTOR

Sylvester Stallone. I was impressed with how much of the action star he was willing to leave behind to play a man whose best years are behind him. It takes a degree of humility, vulnerability, and bravery for an actor who's built a career on strength to do that.

Sylvester Stallone. It was a great performance. To play a character you played almost 40 years ago and to have it feel so connected and so raw, I thought it was a real achievement.

Mark Rylance. He just owned it. He was subtle. It seemed like he wasn't hiding behind a mask. Plus, he's due. Tom Hardy was pretty great in *The Revenant*, but he can get it next time he eats someone's face on screen.

BEST SUPPORTING ACTRESS

Kate Winslet. I barely recognized her in the first act of the film, and her sparring with Michael Fassbender was one of the most exciting aspects of the movie. It was a transformative performance.

Jennifer Jason Leigh. Here she was in a movie with seven men. She was the only female, and she was able to steal the show. Her portrayal was so spirited. It made such an impact in a sea of strongly drawn male characters.

Kate Winslet. I'd give Kate an award for ordering pizza, so...





THE DIRECTOR



A helmer active since the 1990s and known for his political thrillers

I found the inventiveness of **The Big Short** immeasurable. I'm always fascinated when a movie can be something you've never seen before. In this case, it wasn't due to any visual tricks—it was more about the script—which put it beyond any other movie this year.

Alejandro G. Iñárritu. He introduced us to a visual world that we've never seen before. He did it with his director of photography, but the idea germinated with Alejandro. Plus, it's quite a smorgasbord of realistic acting, and that comes from a very strong director.

Leonardo DiCaprio.

Any vegetarian who will eat a raw bison liver for art has my vote.



Charlotte Rampling. I love the beautiful realism of Rampling's performance. It's courageous to put your age out there like that. And I really loved her in *The Verdict*.

Sylvester Stallone. In the absence of Idris Elba, this category is a fraud. It's one of the greatest performances in the past 30 years, and its omission makes me almost not want to vote in this category. But like 95 percent of the other people here, I vote for Sly based on nostalgia.

Rooney Mara. I was entranced by this movie, and I thought her performance was utterly sincere. It absolutely tore at me.

THE PUBLICIST



An expert who has overseen PR campaigns for several Oscar-winning movies

Spotlight. To me it was between *Spotlight* and *The Big Short*. But as a publicist, I'm fascinated by journalism and by the fact that a scandal like this couldn't be buried today like it was back then. I loved the relevance of both films, but my vote goes to *Spotlight*.

Tom McCarthy. I loved his storytelling, and I found the flow of the movie amazing. I like the way he slowly revealed the information. It was invigorating.

Leonardo DiCaprio. His performance deserves to be recognized. Leo is always challenging himself, and he gets better and better with each job. I think his moment has finally come. It was grueling to watch, but it was an amazing performance.

Saoirse Ronan. I thought her performance was amazing. Brie was great in *Room*, too, but that was another movie that was very difficult to watch. *Brooklyn* was a charming story, and I really enjoyed my time watching her on the screen.

Sylvester Stallone. It's so great to come back to a role almost 40 years after playing him the first time. He's great in it, and I love the idea of him being recognized 40 years later for the same character. I'm genuinely so happy for him.

Alicia Vikander. She was absolutely extraordinary. The performance is amazing, and she was the best thing in the movie. I couldn't take my eyes off of her.



THE PRODUCER



A Renaissance man who has shepherded everything from quirky dramas to effects-driven spectacles

Spotlight. I waver back and forth among four: *The Revenant*, *Spotlight*, *Mad Max: Fury Road*, and *The Big Short*. But in the end, *Spotlight* took a "Who would want to see a movie about that?" subject and made it emotionally resonant with subtle and beautiful performances.

George Miller. I would have voted for Ridley Scott for *The Martian* had he been nominated, but I'm voting for Miller, because he took an incredibly simple story and built a universe on top of it that was alive, perverse, enthralling, and complicated—and he surprised at every moment.

Leonardo DiCaprio. Without his performance, *The Revenant* is a beautiful but unemotional movie. Who else could topline a brutal, period-based, frequently silent, R-rated story of survival and attract the audience this movie has? It's unbelievable.

Brie Larson. The first hour of *Room* was the most emotionally wrenching experience I've had in the cinema in quite a while. I literally couldn't breathe. The second hour became a little soapy for me, but Brie Larson was subtle throughout. It was a masterful performance.

Sylvester Stallone. That the original movie spoke to a young man [Ryan Coogler] who grew up to be a filmmaker and made this sequel all those years later—and repaid that gift to Stallone by helping him shape this performance—that's too great a story not to honor.

Alicia Vikander. I'm voting for her because I thought *Ex Machina* was the best female performance this year. Everyone in this category was wonderful, particularly Rooney Mara, but I was really blown away by Vikander in not one but two roles, so she gets my vote.

▲ (From left) *Spotlight*'s Michael Keaton and Rachel McAdams; *Creed*'s Sylvester Stallone; *Mad Max: Fury Road* director George Miller; Carol's Rooney Mara

33%

OF OUR PANEL VOTED FOR
SPOTLIGHT

TIE

ALEJANDRO G. IÑÁRRITU
AND GEORGE MILLER EACH
WON **33%** OF THE PANEL VOTE

83%

OF OUR PANEL VOTED FOR
LEONARDO DICAPRIO

50%

OF OUR PANEL VOTED FOR
BRIE LARSON

83%

OF OUR PANEL VOTED FOR
SYLVESTER STALLONE

TIE

ALICIA VIKANDER AND
KATE WINSLET EACH WON
33% OF THE PANEL VOTE





OSCAR NIGHT *Gets* ROCKED

ON FEB. 28, HOST **CHRIS ROCK** AND PRODUCERS PLAN TO DELIVER A BLOCKBUSTER ACADEMY AWARDS, DESPITE RECENT CONTROVERSY. GET READY FOR AN UNFORGETTABLE EVENT.

BY ANTHONY BREZNICAN @BREZNICAN



▲ The 2016 Oscar nominees gather on Feb. 8

“THERE IS AN ELEPHANT IN THE ROOM. AND I HAVE ASKED THE ELEPHANT TO LEAVE.”

Standing before a ballroom of Oscar nominees at the Beverly Hilton Hotel on Feb. 8, Cheryl Boone Isaacs, the president of the Academy of Motion Picture Arts and Sciences, addressed the controversy over the lack of diversity that has rocked this year's Academy Awards. With a handful of protesters outside, Boone Isaacs decided the topic would not be discussed, to allow the annual luncheon to serve its intended purpose: to honor the achievements of those in the room, and to help prepare them for the ABC telecast on Feb. 28.

“With Chris Rock as the host, we promise an exciting, entertaining, and unpredictable show,” said one of the telecast's producers, Reginald Hudlin. His fellow producer, David Hill, jumped to the microphone to add, “We hope it's not *too* unpredictable.”

The Oscar telecast is the world's most glamorous celebration for film, but this year's party has an asterisk next to it. For the second year in a row, no people of color were nominated in the acting categories, and, as a result, Oscar voters faced a social-media outcry and a deafening call for change. The leadership of the Academy's 6,261 voting members acted swiftly to institute new rules aimed at doubling the number of women and minority members—and eliminating voting rights for members who are deemed to be no longer active in the industry. While the new rules were cheered as a strong first step both inside and outside the Academy, they created an uproar among some members who applaud efforts to be more inclusive but feel threatened by the move to thin the existing ranks.

It's amid this backdrop that Rock, Hudlin, and Hill are trying to prep the live show.

Rock is no stranger to tackling America's racial rifts, but the #OscarsSoWhite social-media campaign has thrust him into a comedic minefield. How he chooses to satirize it could make for either unforgettable television or an unforgettably awkward evening. Rock himself is keeping mum about his plans. He resisted calls, in the initial wave of protests, to boycott the awards, and

multiple sources close to the show say he never considered dropping out. And indeed, for the show, the controversy may prove to have an upside. Ratings may jump, as people tune in to see how the comedian addresses it. “There are more people talking about the Oscars right now,” says an ABC insider. Ad requests are up, no sponsor has pulled out, and ad rates have risen to \$2.2 million for 30 seconds, up 10 percent from last year.

And although some feared that the protests would deter stars from attending, that doesn't seem to be happening either. At press time, Academy sources say they've had no trouble recruiting presenters, including Kevin Hart, Julianne Moore, Tina Fey, Benicio Del Toro, Ryan Gosling, and Whoopi Goldberg. “It's the Oscars!” says the publicist of one presenter. “I don't think there's a hesitance [to attend], but there's an acute awareness of the red carpet.” In fact, the best publicists are prepping their clients on how to address these thorny questions. “You don't want them to be robots,” says a publicist who represents a few of this year's nominees. “They all have opinions, so my job is just to help them articulate it.”

And this year's controversy may prove to have a silver lining—not just for the show but for the entire industry. At the luncheon, one producer of a Best Picture nominee told EW that he felt it had made him more racially conscious in his work. “It's made me look more closely at my development slate and what we are putting into production,” he said. If that means more actors of color on the screen, and more women and people of color behind the camera, the elephant will have done some good. ♦

▼ Oscar-telecast producers Reginald Hudlin and David Hill; Academy president Cheryl Boone Isaacs



Additional reporting by Lynette Rice and Nicole Sperling

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The 20 MOMENTS to WATCH BEFORE OSCAR NIGHT



A TOTAL OF 57 FILMS NABBED ACADEMY AWARD NOMINATIONS THIS YEAR—AND WE'VE WATCHED THEM ALL! HERE, WE RANK THE COOLEST SCENES, SETS, AND SCORES THAT SET THEM APART FROM THE PACK.



1 /

MAD MAX: FURY ROAD

THE FINALE

Looks like Polecats didn't perish in the apocalypse. While it's difficult to isolate the most stunning sequence in this spectacular nonstop car fight of a movie, 95 minutes in, director George Miller tops himself with this fever-nightmare vision of Cirque du Soleil.

2 / THE REVENANT

"GOD IS A SQUIRREL"

For everything Leonardo DiCaprio endures in the mud-crusted Western, Tom Hardy's monologue about his brush with the Almighty in the form of a squirrel stands as the film's best scene.

3 / CAROL

THE RESTAURANT

Todd Haynes' movie opens benignly enough—two women (Cate Blanchett and Rooney Mara) part ways in a restaurant—but when the scene repeats itself near the end, their unspoken heart-break is all the more acute.



4 / ROOM

THE ESCAPE

"Truck. Wiggle out. Jump. Run. Somebody." These are the words that Joy (Brie Larson) tells her 5-year-old son, Jack (Jacob Tremblay), as she rolls him into a rug—and sets in motion an escape scene as tense as any prison break.



5

THE MARTIAN

THE RESCUE

As an astronaut stranded on Mars, Matt Damon's Mark Watney faces every insurmountable problem with a wisecrack. It isn't until he's headed home—and he hears his crewmates' voices after years of isolation—that he finally lets himself cry.

11 / SON OF SAUL

THE DISCOVERY

In the abyss of Auschwitz, a Jewish prisoner (Géza Röhrig) is forced to clean a gas chamber and finds a dead boy that he believes to be his son. It's a belief, whether true or not, that transcends the brutal hell he's living.

12 / THE DANISH GIRL

THE INTERIORS

Director Tom Hooper used painter Vilhelm Hammershøi's austere blue-grays as a reference point for *The Danish Girl's* early Copenhagen scenes, using a delicately color-drained palette to convey the unawakened life of Lili Elbe (Eddie Redmayne) before her gender transition.



16 / SICARIO

THE NIGHT RAID

Legendary cinematographer Roger Deakins shot the panic-inducing assault on a cartel drug tunnel using both infrared and night-vision tech and captured the ghostly image of footprints in the process.



17 / ANOMALISA

THE SONG

Basking in the newness of a stranger (Jennifer Jason Leigh), Michael Stone (David Thewlis) asks her to sing "Girls Just Want to Have Fun"—a simple request that's beautiful in the moment and so bittersweet in hindsight.

18 / AMY

THE SESSION

In a film that boldly rebuts the public perception of a misunderstood artist, the unbroken shot of Amy Winehouse recording "Back to Black" is undeniable proof of what the world lost.

19 / THE BIG SHORT

THE FOURTH WALL

In a cameo that's both enthralling and educational, Margot Robbie sips champagne, lounges in a bubble bath, and clearly spells out the destructive effects of subprime mortgages.



20 / EX MACHINA

THE DANCE

The disco dance between Oscar Isaac's character and his speechless fembot is fun, sinister, and a sign that writer-director Alex Garland is in complete creative control.

WRITTEN BY Devan Coggan, Christian Holub, Joe McGovern, Kevin P. Sullivan, and Sara Vilkomerson

6 / STRAIGHT OUTTA COMPTON

THE SHOWSTOPPER

In this pivotal scene in F. Gary Gray's electrifying biopic, the group N.W.A is on tour in 1989 when federal and local authorities warn them not to perform their smash hit "F--- tha Police." There's a heart-stopping standoff with Detroit police during a concert and, well, you know what happens next: They had something to say. Thank goodness.



7 / STAR WARS: THE FORCE AWAKENS

THE REVEAL

The deadpan reveal of the *Millennium Falcon* as a piece of junk is a hilarious, nostalgic twist in a movie that understands the wit and cynicism that made the original films so beloved.

8 / SPOTLIGHT

THE CONFESSION

In the shadow of a cathedral, reporter Sacha Pfeiffer (Rachel McAdams) interviews a rape survivor whose candor personalizes her investigation into the Catholic Church. "This was the first time in my life that someone told me it was okay to be gay," the man says. "And he was a priest."

9 / WORLD OF TOMORROW

THE SHORT

A little girl named Emily chats with her future self in animator Don Hertzfeldt's magnificent sci-fi short (available on Netflix). It's 16 line-drawn minutes that soar with the emotional power of an epic.

10 / CREED

THE CLIMB

The Philadelphia Museum of Art's steps are synonymous with Rocky, so it's no wonder that when the ultimate underdog (Sylvester Stallone) climbs them again nearly 40 years later—this time with the assistance of his protégé (Michael B. Jordan)—the champ can see his entire life from the top.

13 / THE HATEFUL EIGHT

THE SCORE

Even though the Quentin Tarantino chamber piece is a Western on the surface, the soul of the film lies in the tone of Ennio Morricone's score—it's a horror show.

14 / INSIDE OUT

THE RISE OF SADNESS

Leave it to Pixar to deliver one of the year's most emotionally complex and honest messages in this climatic scene, as the previously dominant Joy (Amy Poehler) allows Sadness (Phyllis Smith) to take control.

15

BRIDGE OF SPIES

THE PROLOGUE

In the movie's opening 10 minutes, Mark Rylance's unassuming performance sets the unexpectedly quiet tone of this espionage drama, showcasing the solitary life of an oddball spy.



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Movies

EDITED BY **STEPHAN LEE** @stephanmlee



▲ Deadpool and Colossus

Deadpool

STARRING

Ryan Reynolds, Morena Baccarin,
Ed Skrein, T.J. Miller

DIRECTED BY

Tim Miller

RATING

R

LENGTH

1 hr., 48 mins.

REVIEW BY

Chris Nashawaty @ChrisNashawaty



AT THIS POINT, the superhero-industrial complex has become so monolithic and profitable that it would be totally understandable if its beneficiaries just continued to play it safe. After all, why mess with a winning formula? That's why you have to applaud a film like *Deadpool*. It doesn't have the most adrenalized action sequences or the deepest origin story. What it has is the balls to mess with the formula and have some naughty, hard-R fun. It's a superhero film for the wiseasses shooting spitballs in the back of the school bus.

Introduced in the early '90s as a snark-spewing antihero spun off from *The New Mutants*, Deadpool is the alter ego of Wade Wilson, a former mercenary who develops special powers like accelerated healing. Ryan Reynolds first played the character in 2009's *X-Men Origins: Wolverine*, but like everything else about that film, it was easily forgettable. Plus, Reynolds' brief screen time only hinted at the character's motor-mouthed brand of acerbic anarchy. In *Deadpool*, he's finally center stage, and Reynolds fires off so many rim-shot insults in the first five minutes that he comes across like Don Rickles in spandex. For a while you find yourself giggling not because the jokes are so great (although some of them are) but because you can't believe the Marvel brass agreed to gamble on such an edgy, profane protagonist.

REEL NEWS

MacGyver-ing a Reboot The '80s action series is

getting a CBS series and a movie. **Skwad Fail** *Suicide*

Squad star Margot Robbie gave a "skwad" arm tattoo to

a crew member—but she accidentally spelled it "swad."



Briskly directed by Tim Miller, yet another relatively untested director who's been given a surprisingly quick call-up to the majors, *Deadpool* is your basic superhero origin story. You know, wisecracking tough guy meets equally wisecracking tough girl (Morena Baccarin), they fall deeply in love and have adventurous sex, he gets turned into a hideous mutant freak by a British villain (Ed Skrein), and payback is sought so he can be reunited with his love. The plot, though, is really just the scaffolding for Reynolds' hunky, merry-prankster charisma (good luck resisting it) and his bottomless arsenal of rat-a-tat one-liners and fourth-wall-breaking asides. The thing is, the movie's verbal and visual gags come so fast and furious that, after a while, it gets exhausting—like being stuck in an elevator with Jim Carrey. The jokes in *Deadpool* are delivered with such a sly, smart-aleck wink that it takes a while to figure out that it's selling a jokey tone rather than actual jokes half the time. But it's got the perfect salesman in Reynolds. Even with a face that's been horrifically crisped into what his pal (*Silicon Valley*'s T.J. Miller) likens to the offspring of an avocado that had sex with an older avocado, Reynolds and his character are a blast of laughing gas in a genre that tends to take itself way too seriously. *Deadpool* may not be a cutting-edge comedy, but it is a cutting-edge Marvel movie. And right now, that's something. **B**

THIS FILM CONTAINS THE FOLLOWING:



THE DEADPOOL PLAYLIST

Director Tim Miller's film is packed with nostalgic hits. He explains why.

By Joe McGovern

1
"Angel of the Morning"
Juice Newton

Newton's deliciously vanilla cover sprinkles flower petals over *Deadpool*'s violent opening credits. "It has always been the perfect contrast to the complete and utter mayhem going on," says Miller.

2
"Shoop"
Salt-N-Pepa
"One of our producers suggested it during production, and everyone immediately saw how perfect it was," says Miller of the 1993 single. "Ryan Reynolds got so excited he may have peed a little."

3
"Calendar Girl"
Neil Sedaka
A search for ideal sex-montage music led to this 1960 classic. "We wanted something a little cheesy," Miller says.

4
"X Gon' Give It to Ya"
DMX
"This bad boy has been on my exercise playlist for six years," Miller says. "You can't beat this song for pure badassery!"

5
"Careless Whisper"
Wham!
Affection for George Michael and '80s big-hair pop throbs within *Deadpool*'s heart. "This is another song that was in the script from day one," Miller says. "Wham! epitomizes that era like no other group."

(Clockwise from left) Newton, Salt-N-Pepa, Wham!, and Deadpool



CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
B	THE REVENANT	83	76	83	81
B+	HAIL, CAESAR! ▲	75	74	76	75
B	KUNG FU PANDA 3	80	64	80	75
B	TUMBLEDOWN	71	53	67	64
C+	THE FINEST HOURS	71	58	59	63
C	JANE GOT A GUN	61	50	36	49
B	PRIDE AND PREJUDICE AND ZOMBIES	56	46	42	48
C	MISCONDUCT	79	23	20	41
C	THE CHOICE	53	24	8	28
C+	FIFTY SHADES OF BLACK	33	28	8	23

Zoolander No. 2

STARRING Ben Stiller, Owen Wilson, Will Ferrell

DIRECTED BY Ben Stiller

RATING PG-13 | **LENGTH** 1 hr., 42 mins.

REVIEW BY Chris Nashawaty @ChrisNashawaty

► **IN ADDITION TO** being very funny, the first *Zoolander* was a resilient little comedy. Ben Stiller's low satire of high fashion landed in theaters less than three weeks after 9/11. And while the country wasn't quite ready to laugh at the helium-light high jinks of a pair of clueless male models at the time, it ended up having the legs of a catwalk Amazon on DVD. A cult hit was born. Unfortunately, bad timing is a problem again with *Zoolander No. 2*. Not because of anything in the headlines, just because it's been *so long* since we first met Stiller and Owen Wilson's dim-and-dimmer narcissists Derek and Hansel that a sequel—or at least *this* sequel—feels sad and desperate, like a comic who doesn't know when to get off stage. The flop sweat drips from the opening scene, where a labored Justin Bieber gag barely elicits a chuckle but provides the film with its lazy plot trigger: Who's killing the world's biggest pop stars? It's all downhill from there as Stiller and co-writers Justin Theroux, John Hamburg, and Nicholas Stoller flail at the lowest-hanging pop culture fruit. For reasons too uninteresting to explain, Derek and Hansel team up in Rome with a member of Interpol's fashion division (a game Penélope Cruz) to foil the evil Mugatu (Will Ferrell) and his leathery, Donatella Versace-esque partner in crime (Kristen Wiig) while reuniting with Derek's estranged and (gasp!) chubby son. The thing is, if Stiller spent half as much time sharpening the film's jokes as he did rifling through his Rolodex for celebrity cameos (Willie Nelson, Kiefer Sutherland, Susan Boyle?!), he might've coughed up a few laughs. As it is, though, *Zoolander No. 2* is embarrassing, lazy, and aggressively unfunny. The only good news is that at the pace the franchise is moving, we won't get *Zoolander 3* until 2030. **C-**



▲ Ben Stiller, Owen Wilson and Penélope Cruz

NO. 2'S CRAZIEST CAMEOS



STING

Sting, who can actually act, wins the cameo sweepstakes as a priest who indulges Hansel's tantric-sex inquiries.



NAOMI CAMPBELL

In a hilariously arty black-and-white cosmetics ad, Derek plays a half man, half goat that Campbell milks in sultry fashion.



WILLIE NELSON

Nelson emerges from a sauna orgy, not quite finished having his way with a hippo.



NEIL DEGRASSE TYSON

Our resident brainiac's teetering on overexposure. Sharing a laughless scene with Katy Perry doesn't help.



SUSAN BOYLE

The dated diva steals the paparazzi's attention from has-beens Derek and Hansel.

BEST

WORST



▲ (From top) Jon Cryer in *Pretty in Pink*; Cryer, Annie Potts, and Molly Ringwald



5-MINUTE

Oral History

Pretty in Pink Turns 30. Happy Birthday, Duckie!

In February 1986, a lovelorn Duckie (Jon Cryer) cut a rug while lip-synching to Otis Redding's "Try a Little Tenderness." He was trying to woo Andie (Molly Ringwald), but he stole America's heart instead. The untold story of a teen-scene classic. **By Sara Vilkomerson**

*This two-minute segment in *Pretty in Pink* became an instant Gen-X touchstone. Duckie (Jon Cryer) slides into the record store where Andie (Molly Ringwald) is waiting for her date with Blane (Andrew McCarthy) and launches into an epic performance of the 1966 Otis Redding classic. Here, Cryer and director Howard Deutch explain how it all took place.*

Neither the song choice nor the specifics of the scene appeared in the film's initial screenplay.

JON CRYER The original script says only that "Duckie comes in lip-synching a song with great energy."

HOWARD DEUTCH It needed to be a heartbreaking song that would express just how Duckie felt—how hurt he is and how much he's in love with this woman. And we fall in love with him because we all relate to that. I always liked ["Try a Little Tenderness"]. Once we decided on it, I spoke to [choreographer] Kenny Ortega and said, "Let's make a meal out of this."

CRYER The scene was scheduled for the third or fourth day of shooting. Kenny and I got together the night before, and we worked on it. I'm not a dancer, obviously, so Kenny just tried to find what I could do well and, God bless him, he tried everything. [Laughs] I remember he kept saying, "Yeah, you're a mover!" Which is a nice way of saying "You're not a dancer, but you have a lot of energy."

The film had a budget of just \$7 million and a 26-day shooting schedule. After Cryer showed Deutch what he and Ortega had come up with, Deutch and the producers realized they needed to devote a whole day to shooting the scene.

DEUTCH It was my first movie, and every day we worked as fast as possible to get it done. But I remember feeling [during this scene]

"This is special." It's that unusual combination of funny and heartbreaking.

CRYER We did so many takes. So many! I actually tore through a set of my creepers. We had bought two pairs of those distinctive Duckie shoes, and both of them were too small for me.

The film originally ended with Andie and Duckie getting together at the prom dancing to David Bowie's "Heroes," but after that version tested badly with audiences, the finale was reshot with Andie and Blane reuniting instead.

CRYER I was a little sad because you fancy yourself the object of romantic affection, and then the moviegoing public decides, "Nooooo, that's not how we want it to be!" [Laughs] But people do still come up to me and tell me they wish Andie ended up with Duckie. I truly appreciate those people.

Even though Duckie didn't get the girl, his musical expression of devotion is the most enduring part of the movie. Recently, Cryer reenacted the

scene on *The Late Late Show With James Corden*, which went viral.

DEUTCH It became the crux of the movie. We never thought, "Oh, this is going to make people just fall in love with Duckie." We never guessed it would have the effect that it did.

CRYER I saw the completed film in the same theater in which I first saw *Star Wars*. That was a formative movie-going experience because there was this round of applause that erupted when the Imperial battle cruiser came by, and part of wanting to be in the movie business was because of those transcendent moments. When I saw *Pretty in Pink* there, the audience erupted in applause after the "Try a Little Tenderness" scene, and it just floored me. It was an emotional moment. Some movies you make really stick around—and some don't. I'm really grateful that this one stuck.

Additional reporting by Dana Rose Falcone



Movies

Touched With Fire

STARRING Katie Holmes, Luke Kirby, Christine Lahti

DIRECTED BY Paul Dalio

RATING R | **LENGTH** 1 hr., 44 mins.

REVIEW BY Leah Greenblatt

▶ **VAN GOGH**, Faulkner, Fitzgerald, Hemingway, Byron, Plath:

Mania was the match that helped ignite their creative gifts, according to psychologist Kay Redfield Jamison's 1996 case study *Touched With Fire: Manic-Depressive Illness and the Artistic Temperament*. Film-maker Paul Dalio—who is himself bipolar—explores those same ties, adding beat poetry and romance to the mix in his earnest, uneven debut. Luke Kirby and Katie Holmes star as aspiring writers who meet in a New York psychiatric ward and fall in love—both with each other and with the idea of shedding the dulling effects of their mood-regulating medications together. The two actors commit fully to their characters' highs and lows, though the story suffers for never quite rooting them in any reality beyond their illness; who are Carla and Marco when they're not twirling through fountains and staring at the sun? *Touched With Fire* has something to say about a thorny, serious subject, but the light it shines doesn't really illuminate anything new. **B**



▶ Katie Holmes

▶ Anya Taylor-Joy



Making *The Witch*: The First Great Horror Film of the Year

Sure, it's only February, but you can bet that **The Witch** (out Feb. 19) will be one of 2016's best, thanks to a disturbing period setting, a star turn from a newcomer, and the scariest goat in movie history. **By Clark Collis**

Who knew the 17th century could be so terrifying? At the Sundance Film Festival last year, a little period film, *The Witch*, emerged with major buzz. But for its newbie star, Anya Taylor-Joy, the experience took on an eerie edge, given the way audiences regarded her after screenings. "People were staring at me with a glassy-eyed look on their faces," she says. "I thought, 'Oh my God, it begins!'"

Taylor-Joy plays Thomasin, the eldest child of Puritan parents (Ralph Ineson and Kate Dickie) who establish a farmstead in the New England wilderness in the 1630s, 60 years before the Salem witch trials. After a sorceress steals Thomasin's baby brother, the family descends into paranoia and religious mania. First-time filmmaker Robert Eggers admits he was inspired by *The Shining* and imbues the film with a sense of dreadful isolation while also finding true horror in its rapidly disintegrating—and numerically diminishing—family unit. Eggers, a New Englander himself, further amps up the terror by painstakingly re-creating a time when witches were believed to be a genuine danger. "With the dialogue, I'm using things that people actually said in the period," he says. "The family farm is made with correct building materials, and the costumes are hand-stitched based on patterns of actual clothing."

Taylor-Joy (who had a recurring role on BBC America's *Atlantis*) first read the script the night before her audition. Big mistake. "I completely panicked," she says. "The words gripped my heart with an icy cold hand. I didn't sleep a wink." The film was shot in very rural Ontario. "We'd drive two hours to set and there was no cell service, no Internet," says Taylor-Joy. "[But] it made us bond in a way that we wouldn't have if we had shot it in a place where we could have an outside life."

Perhaps the scariest part of the production was a goat named Charlie, who plays the malevolent Black Phillip. In real life, Charlie proved less than evil—except to actor Ineson, the film's patriarch. "Charlie basically wanted to sleep, chill out, or attack Ralph," says Eggers. "Charlie was a good guy, but he didn't care that I was trying to make a film. Which I respect. He's a goat."



▶ Charlie the goat as Black Phillip

IN 2013, AMY WAS **TAKEN**
IN FRONT OF HER HOME.

HER LAST MOMENTS AND HER KILLER
WERE CAUGHT ON CAMERA.

2013/07/23 05:48:50

SEE NO **EVIL**

NEW SEASON FEB 23
TUESDAYS 10|9c



TV

▶ LOGLINES

Party Over Here at Fox A Lonely Island-produced

Saturday-night sketch show will launch March 12.

Colony Lands a Second Season The Josh Holloway-

starring sci-fi series has been renewed by USA Network.

EDITED BY **AMY WILKINSON** @amymwilk



▲ Max Casella, Juno Temple, Jack Quaid, and Bobby Cannavale

Vinyl

DATE	TIME	NETWORK	REVIEW BY
Debuts Feb. 14	9 p.m.	HBO	Jeff Jensen @EWDJensen



HE HUFFS, HE PUFFS, he snorts yards of blow up his nose. He's Richie Finestra, founder of an imploding record company, American Century, and he's exactly what TV doesn't need right now—one more anguished, toxic, middle-aged male antihero raging against the dying light of his powers. Played by Bobby Cannavale with a ferociousness that sucks you in even as it wears you down, Richie is the black-hole center of *Vinyl*, a drama set in '70s New York at the dawn of punk and hip-hop, produced by the supergroup of Martin Scorsese, Terence Winter (*Boardwalk Empire*), author Rich Cohen, and Mick Jagger. It's a sometimes thrilling period piece dulled by new-century Bleak TV familiarity.

Vinyl spins a cynical, often darkly comic tale that takes us behind the music and into the greasy machinery of the record industry, a business of bad-faith deals, cultural appropriation, cooked books, and payola. The poisoned history of American Century functions as a metaphor for Watergate America—of America, period—and Richie's dubious efforts to reboot his franchise with relevancy (with art!) are an allegory for culture making. Richie's maybe-redemptive, maybe-ruinous saga is catalyzed by two events: a murder (this is Scorsese-land; even entertainment-industry suits can be *Good-Fellas*) and a near-death experience at a downtown New York Dolls concert. He walks away determined to reenergize his label—and with his old drug addiction reactivated. I'd suggest a drinking game in which we take shots each time Richie

EXCLUSIVE

Meet *UnREAL*'s New Suitor

B.J. Britt is here to find love. In the new season of Lifetime's drama about the making of a reality dating show, the 33-year-old will play Darius Hill, a football player and *Everlasting's* first black bachelor. He steps into EW's confessional. By Shirley Li

does drugs, but our livers might explode by episode 5.

Richie's mania provides opportunity for strivers like Jamie (Juno Temple), a secretary who brings him a promising punk band, and old pros like Lester (Ato Essandoh), a used, abused, and discarded blues artist who leverages his experience to direct a new generation of musicians. Less pleased are Richie's partners (including Ray Romano, almost unrecognizable in a bowl cut and beard); having spiritually sold out long ago, they're ready to cash out and retire. His wife, Devon (Olivia Wilde), isn't happy with reborn/relapsed Richie either. But she's unhappy anyway. A photographer, she's stuck and stagnating in the suburbs, unplugged from New York's electric downtown art scene.

The storytelling can be inventive, like the surreal interludes with actors performing as Janis Joplin, Karen Carpenter, and more; they serve as touchstones of inspiration and tragedy. The romantic perspective on music is consistently tempered with sober wisdom. Punk is framed as pure, raw, invigorating energy and dead-end nihilism. If only I cared as much about the people. Maybe it's the premise: I hate Richie and his American Century goon squad for what they do to musicians. Maybe it's because *Vinyl* brings little fresh and new to antihero archetypes and those wounded by them except bell-bottoms and milieu. Episode 4 provides hope: It's a "crazy day at the office" story in which bleak humor, high-stakes melodrama, and pathos harmonize into something entertaining. If *Vinyl* can make more music like this, it might be able to pop. **B-**

MOVES LIKE JAGGER

If Nasty Bits frontman Kip Stevens looks familiar, it's probably because he's descended from rock royalty: He's Mick Jagger's son James. And yes, he had to audition even though pop's an EP. "He's just absolutely natural," says co-creator Terence Winter.



Production starts in March: How are you preparing?

I've been doing my homework by watching the first season. Before I got the role, I never knew how big the show was, but I was hooked immediately. It talks about things people don't want to talk about, whether it's domestic violence or mental illness or suicide. This show hits them head-on.

And now it's tackling race by featuring a black suitor—something its real-life inspiration, *The Bachelor*, has never done. How are you feeling about that?

I feel pressure! People don't like to talk about race. Everyone's like, "Shhh, you can't say that." So I'm very excited to play a character that's going to speak to a lot of people.



Shiri Appleby and Constance Zimmer

How will Darius further the race-in-reality-TV discussion? What have the writers told you?

Quinn [Constance Zimmer] and Rachel [Shiri Appleby] are going to touch on black issues a lot, but for Darius, it's like, "Is it their story to tell?" These [are] two white women. Will Darius stand up and be like, "This is my story to tell?" His job is to stay squeaky-clean, to be seen and not heard, so this is going to be difficult for him.

You've caught up on the show—what else is on your to-do list?

[The producers] said they wanted me to gain some muscle. They were like, "B.J., you're probably going to have your shirt off a lot," and I'm like, "Come on, abs! Let's go!" [Laughs] So I started to [work with] a trainer, and every time I'm feeling fatigued, my trainer goes, "Do it for *UnREAL*!" I gotta bring my A game.



11.22.63

DATE Debuts Feb. 15 | TIME Streaming | NETWORK Hulu

REVIEW BY Jeff Jensen @EWDocJensen

► 'TIS THE SEASON for traveling through time and killing very bad men. One month after The CW launched the quantum-leaping superhero fantasy DC's *Legends of Tomorrow*, Hulu gives us *11.22.63*, a miniseries adaptation of Stephen King's book. James Franco is Jake, a teacher who learns that his diner-owning pal Al (Chris Cooper) has a wormhole in his pantry. *Okay*. With ridiculous speed, Jake agrees to take on Al's great heroic project, one steeped in baby-boomer grief for a what-could-have-been past: preventing JFK's assassination by murdering Lee Harvey Oswald (Daniel Webber). Some teachers make a difference by inspiring a love of learning; others become lone nuts to stop other lone nuts.

Like King did in his book, exec producer Bridget Carpenter establishes clear rules for time travel and creates emotional and conceptual stakes by rigorously following them. Time itself tries to thwart Jake's quest with its own assassination attempts—a random fire here, a runaway car there. Jake's odyssey is all side missions and epic prep, most of it made interesting by well-played supporting characters, including Josh Duhamel (*Battle Creek*) as Jake's first target, Canadian actress Sarah Gadon as Jake's love interest, and Cherry Jones (*Transparent*) as Oswald's mom. Carpenter never makes Jake's motives credible (like: Why is he so certain saving JFK will make everything better?), but the weakest link is Franco's often low-watt, seemingly disinterested performance. *11.22.63* reaches some thoughtful, moving conclusions, but oh, what coulda been with a more engaged star. If only there were a time machine to fix that mistake. **C+**



▲ James Franco



Chris Carter Reopens *The X-Files*

With the new season of Fox's sci-fi series winding down (the finale airs Feb. 22 at 8 p.m.), Carter spills secrets about the return of the Lone Gunmen, David Duchovny's "Achy Breaky" moves, and the possibility of yet another film. **By Darren Franich**

The last time we saw the Lone Gunmen they were dead. How do they reappear on the show?

When you're dead on *The X-Files*, you're never necessarily gone. There are ways to bring people back in dream sequences, flashbacks, and the like. This was an opportunity to use them in what is a presumed psychedelic hallucination.

Not to spoil anything, but can we talk about how the hallucination involves Mulder dancing to "Achy Breaky Heart"?

I was a big fan of the Christopher Walken-Fatboy Slim video collaboration, "Weapon of Choice." I wanted to have Mulder do something like that. We actually had a choreographer work with David [Duchovny]. David isn't a trained dancer, but he's very athletic. And he's also game.

The Lone Gunmen were beloved by fans, and even had their own short-lived spin-off. Did you ever regret killing them?

We did what the network, in essence, did [to] the show: pull the plug! I was sad to see them go. They were go-to characters when you needed weird exposition. I didn't want to pretend they weren't dead but was looking for any way to bring them back.



Speaking of dead characters: People were surprised to see the Cigarette Smoking Man alive in the season premiere.

In the final episode this season, we really spell out how he avoided what seemed like a certain fate. You're also going to see the character Monica Reyes [played by Annabeth Gish]. The only person we wanted to bring back and didn't was Robert Patrick. He was [busy shooting] *Scorpion*.

The Feb. 15 episode also features guest stars Robbie Amell and Lauren Ambrose. How do they fit into *The X-Files*?

Fox said to me, really almost as an aside, "Would you ever consider spinning the show off?" For me, the show is Mulder and Scully, and David and Gillian [Anderson]. But I thought: "Why don't I just play with this idea of a younger Mulder and Scully?" I would call them a more extreme, wide-eyed Mulder, and a more aggressive Scully.



▲ (Clockwise from top left)
Gillian Anderson and David Duchovny;
the Lone Gunmen, played by Bruce
Harwood, Tom Braidwood, and Dean
Haglund; Chris Carter

The season premiere was called “My Struggle,” and the upcoming finale is titled “My Struggle II.” How does the finale tie back to the premiere?

It's the answer to the question posed by the first part of the two-parter. But as an answer, it only goes so far to the edge of the cliff. It is the predicament of their lives brought into the most frightening spotlight that I could imagine. The predicament of: Where is their child?

The show has been getting very good ratings. Have there been talks about another season, or a movie?

“
I DIDN'T WANT
THIS TO BE AN
EXERCISE IN
NOSTALGIA.
I WANTED TO DO
ALL FRESH, NEW,
ORIGINAL
MATERIAL.”
—CHRIS CARTER

[Fox Television Group chairman and CEO] Dana Walden asked, “If there were another series, when do you think you could begin work on it?” It wasn't an overture, more of a practical issue. That was before the show aired and they knew what the ratings would be. There's been no conversation about doing more of these. With the ratings news, it's hard to imagine that they wouldn't come back to us. I would love to do another movie. Especially coming off that second movie, which had such a heavy weight upon it: a summer-release, low-budget movie, with no promotion, in a crowded field of tentpole fare. I was asked to do so much with so little. And I tried! If we were to do another movie, it would need to be akin to the first movie, which I thought was a story worthy of the big screen. That said, I can't imagine they won't want to figure out how to do this on TV.



Paul Rust

Love is in the air: Meet the co-creator, co-writer, and star of Netflix's romantic new series (out Feb. 19). **By Marc Snetiker**

Iowa native Paul Rust was just 24 when his affable humor caught the attention of *Mr. Show* writer Scott Aukerman during a performance at an L.A. variety show. “He said, point-blank, ‘I want to make you famous’—which in your first year of moving to L.A. is all you’re hoping somebody would say,” Rust muses. Writing gigs on *Arrested Development* and *Comedy Bang! Bang!* followed, along with a lead role in 2009’s *I Love You, Beth Cooper*.

Shortly thereafter, a family-friendly movie pitch to Judd Apatow inspired the producer to suggest that Rust co-write *Pee-wee’s Big Holiday* alongside Paul Reubens. “I think out of the writers Judd knew, not many had written PG comedies with no curse words or dirty jokes,” the 31-year-old says. In the five years it took *Pee-wee* to get off the ground, Rust sold Apatow on *Love*, a film he had conceived with his wife, Lesley Arfin (the two met just months before she began writing for the Apatow-produced *Girls*). Apatow helped them develop *Love* into a TV rom-com about the simmering relationship between a neurotic (Rust) and a wild child (*Community*’s Gillian Jacobs). “The show’s mission statement ended up being, ‘How slow can we go?’” says Rust. With *Love* premiering Feb. 19 and *Pee-wee* on March 18, both on Netflix, Rust’s ascent seems to be anything but slow.

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



MUST WATCH OF THE WEEK

Season Premiere

BETTER CALL SAUL

MONDAY, FEB. 15 10-11PM AMC

As you better recall, Saul/Jimmy was in the throes of metamorphosis in the season 1 finale as he rejected a choice law-firm job and drove off humming “Smoke on the Water.” Where do we pick him up in season 2? “He is reveling in his big eff-you when we start. Of course that isn’t going to last forever,” says Bob Odenkirk, who stars as the crafty lawyer. “You have to find your way back in. On the other hand, he has some self-awareness, and I think that’s where he’s a more fun guy to watch this season.” The new episodes deepen his relationship with fellow attorney/possible soulmate Kim (Rhea Seehorn), introduce a “genteel” yet formidable authority figure (Ed Begley Jr.), and continue this identity meditation. “It’s important to know who you are, and it’s important to try to please people—but not too hard,” sums up Odenkirk of a theme this season. One more hint? “You can’t put a shark in a hippie suit.” —Dan Snierson

MONDAY FEBRUARY 15



The Tonight Show Starring Jimmy Fallon

11:35PM-12:35AM NBC

The young among you may not remember this, but once upon a time—like, three years ago!—*The Tonight Show* took place in Los Angeles. This week, host Jimmy Fallon brings the party back to California for five celebrity-filled nights. Among his guests will be Will Ferrell (Monday), Jennifer Lopez and Zayn Malik (Wednesday), Bryan Cranston and the Weeknd (Friday), and some special yet-to-be-announced stars. But perhaps the real question is, what silly and/or embarrassing things will Fallon make these people do? It’s early to say, but we’re rooting for an epic, Internet-exploding J. Lo vs. Zayn lip-sync battle. A late-night fan can dream, right?

Mortal Kombat X: Machinima’s Chasing the Cup

8-9PM THE CW

Five top-ranked *Mortal Kombat* gamers compete for the crown at the league’s finals. Does the *Kim Kardashian: Hollywood* game have tournaments too? Asking for a friend.

The 140th Westminster Kennel Club Dog Show

8-11PM CNBC

An annual contest for all the canines that weren’t good enough to make it into the Puppy Bowl.

Telenovela

8:30-9PM NBC

A pregnancy plot-line on the show-within-the-show leads to a pregnancy plotline on

the actual show. Got all that?

Castle

10-11PM ABC

When a diplomat’s son ends up dead, Beckett and Castle find themselves in a complex game full of international intrigue. Hope it’s more fun than *Risk*.

LET’S DANCE

The 58th Annual Grammy Awards

8-11:30PM CBS

Aside from the awards, tune in to see Lady Gaga honor David Bowie with a tribute performance.



TUESDAY FEBRUARY 16



Series Debut

► The New Yorker Presents

STREAMING | AMAZON

Even *The New Yorker's* most loyal subscribers would admit to not reading every one of the mag's exhaustive articles. Like the publication, *The New Yorker Presents* (directed and produced by Alex Gibney) goes deep on topics you barely knew existed—herpetology, the study of amphibians and reptiles? check!—which is both a blessing and a curse. Should you care about avant-garde artist Marina Abramović, ambient B-roll of an NYC barbershop, and sketch comedy featuring Paul Giamatti as French writer Honoré de Balzac, you're in luck. Otherwise, prepare for an uneven watch that's often as skippable as the unread issues piling up on your coffee table. **B-** —Eric Renner Brown

WEDNESDAY FEBRUARY 17

Season Premiere

► Broad City

10-10:30PM | COMEDY CENTRAL

Following two superb seasons of urban insanity, Ilana Glazer and Abbi Jacobson begin their third just how you'd expect them to: in the gutter. Ilana drops the key to her bike lock down the grate, and after failing to reach it, they're stuck spending the day on foot. They also have to pee, but there are no open bathrooms in sight—a feeling anyone who's ever spent a day in Manhattan can relate to. During their travels, Abbi and Ilana encounter (and hilariously comment on) everything from chaotic department-store fire sales to pretentious art galleries to snobby restaurant hostesses. It's like a fun-house-mirror version of *Sex and the City*. In fact, *Broad City* even pays homage to that iconic forebear. "You know, I'm really a Miranda-Carrie, I think," Abbi says. "With, like, a little bit of Charlotte, even though she really annoys me." But don't worry: Samanthas will love this season just as much. **B+**



► The Goldbergs

8:30-9PM | ABC

The press release says "Weird Al" Yankovic guest-stars as himself," which, to certain comedy fans, translates into "cancel your plans tonight and disconnect your phone, it's all happening!"



Season Premiere

► Property Brothers

9-10PM | HGTV

Come for the sibling hosts' renovations, stay for their strangely fascinating chemistry.

WED FEBRUARY 17 (cont.)



Season Premiere

► Survivor: Kaôh Rōng

8-9:30PM | CBS

Season 32 of *Survivor* promises to be one of the most brutal ever, with the medevac team on high alert during all 39 days of filming in Cambodia. "This season is going to see a lot of hardship," promises host Jeff Probst. "Every day truly posed a new risk to this group. The heat, the rain, the bugs, and the infections were a daily obstacle." It's another Brains vs. Brawn vs. Beauty battle, although one has to wonder: Why would anyone with any brains sign up for this exercise in misery? —Dalton Ross

THURSDAY FEBRUARY 18

Series Debut

► Join or Die With Craig Ferguson

11-MIDNIGHT | HISTORY

Craig Ferguson doesn't want anyone to think his new gig represents just another way to headline a late-night talk show. Though he'll invite newsmakers and celebrity guests to join him on the program, the plan is to chat about historical topics, current events, and provocative ideas in a free-wheeling forum. "It's a discussion," insists Ferguson. "The pressure's off me to ask anybody about themselves. I'm not saying, like, 'What was it like when you and George Clooney were on the set?' It's a little more about relax and think out loud." —Lynette Rice



FRI FEB 19

Series Debut

► Cooked

STREAMING | NETFLIX

Netflix and chew: Food writer Michael Pollan and filmmaker Alex Gibney team up for a social-history docuseries about cooking.

► Sleepy Hollow

8-9PM | FOX

Crane learns that his romantic encounters with Zoe might have resulted in long-lasting trouble. Or is that an elaborate way of saying "We're having a baby"?

► Vice

11-11:30PM | HBO

The show explores the "right to die" movement.

FRIDAY FEBRUARY 19 (cont.)



► Carole King: Natural Woman

9-10PM* PBS

"I became Carole King," says the singer-songwriter born Carol Klein, whose career gets the *American Masters* treatment with this fascinating new doc. We begin with a glimpse at her early life as a tomboy in Brooklyn but quickly get to the most interesting part of King's story: her years as a behind-the-scenes hit writer for other singers during pop music's Brill Building era. From "Will You Love Me Tomorrow" to "(You Make Me Feel Like) A Natural Woman," King was an integral part of the music landscape well before she recorded her own songs. The next phase of her career is well-known: James Taylor collabs, *Tapestry*, the Gershwin Prize for Popular Song. But when you see the compelling stories behind it all, it's clear that King is a natural legend. **B+** *check local listings

SAT FEB 20

► Pregnant at 17

8-10PM LIFETIME

A teenage high school dropout falls in love with and is impregnated by an accomplished man... who is married. The man's wife finds out about the affair—and that the mistress is pregnant. Sponsored by Trojan.

► Oprah: Where Are They Now?

10-11PM OWN

Winfrey catches up with Creed front-man Scott Stapp whether you like it or not.



SUNDAY FEBRUARY 21

► Togetherness

10:30-11PM HBO

The Duplass brothers, masters of intimate, awkward comedy, return with a plot that pivots on a very large compass. Yes, this is funny, especially when hauled by Tina (Amanda Peet) through the French Quarter of New Orleans and imbued with the tensions of her fraught friendship with Alex (Steve Zissis). The instrument sums up the utilitarian effectiveness of a story that sets the season's course. Michelle (Melanie Lynskey) sweats her fling with David (John Ortiz). Brett (Mark Duplass) resolves to be a more selfless husband and father. Alex gets a girlfriend and acting work playing vampires. A small pleasure. But from the Duplasses, you expect nothing less. **B** —Jeff Jensen



SEASON PREMIERE

MONDAY FEBRUARY 22

► Supergirl

8-9PM CBS

Cape fear? Cat hires a new assistant who quickly tries to outdo Kara.

SEASON FINALE

► The X-Files

8-9PM FOX

Mulder and Scully get back together for one last job. Unless...come on, Fox, renew the show already!



► Becoming Mike Nichols

9-10PM HBO

Here's to you, Mr. Nichols: The documentary centers on a career-spanning interview with the legend, filmed shortly before his death in 2014.



► Lucifer

9-10PM FOX

Maze says she wants to go back to hell. L.A. is *that* bad.

► Scorpion

9-10PM CBS

Drug-carrying drones invade the country, but if anyone asks, they're not for me, I swear.

TUESDAY FEBRUARY 23

► Forged in Fire

10-11PM HISTORY

For the uninitiated (we do pity you), *Forged in Fire* is a spiritual prequel to *Top Chef*. Instead of having contestants create dishes, the reality competition pits bladesmiths against one another to craft various sharp objects, which are then judged by potential deadlines. "There's a kill test," host Wil Willis tells us, referring to the swipes that the judges make at mannequins filled with fake organs. "Those are always fun." This week's episode has competitors making khopeshes, Egyptian sickle-swords. Sounds like they'll pass. —Kevin P. Sullivan



WED FEB 24



Series Debut

► Nicole & Jionni's Shore Flip

9-10PM FYI

Jersey Shore's Snooki and her husband have their own house-flipping series now. Who can we blame for this? Chris Christie?

► It's Always Sunny in Philadelphia

10-10:30PM FXX

Charlie tries to catch a leprechaun. Sorry in advance, Ireland.



THURSDAY FEBRUARY 25

► The Blacklist

9-10PM | NBC

Red and Liz try to track down an impenetrable safety-deposit vault used by criminals to hide bad things. The vault contains deadly items, classified secrets, and copies of the *Pixels* script.

► Project Runway All Stars

9-10PM | LIFETIME

No Heidi, but lots of howdy: The designers join forces with Little Big Town to create red-carpet gowns for the Academy of Country Music Awards.

► Baskets

10-10:30PM | FX

Baskets endures a

demoralizing night with the family. It doesn't help that they keep playing the songs "Death of a Clown," "The Tears of a Clown," and "We Hate You, Baskets the Clown."

► Vikings

10-11PM | HISTORY

King Ecbert assigns Aethelwulf to save Queen Kwenrith from forces in Mercia. At the end, there will be a spelling exam.

► Shades of Blue

10-11PM | NBC

After Saperstein's death, Harlee realizes there's no line Wozniak won't cross. Except for the checkout line at Whole Foods—that one is too long.

FRIDAY FEBRUARY 26

► Gold Rush

9-10PM | DISCOVERY

Discovery's No. 1 show has been down and dirty this season, with the rivalry between Todd Hoffman's and Parker Schnabel's mining crews tenser than ever. Tonight, Schnabel uses his "Goldzilla" mineral-trapping system to get ahead—but Hoffman's quarry expert Dave Turin isn't too worried. "Our [system] runs 300 yards an hour, and Goldzilla only does 200," Turin tells EW. "It goes right down to the wire, but we do bring in a secret weapon." Gold King Kong?



SAT FEBRUARY 27



► 2016 Film Independent Spirit Awards

5-7:30PM | IFC

When Kumail Nanjiani (*Silicon Valley*) and Kate McKinnon (*SNL*) cohost this year's Oscars-for-indies, expect them to play to their unique comedic strengths. "Kate is capable of doing a lot of different kinds of characters," Nanjiani tells EW. "And me, I can do different variations on me." The first-time Spirit Awards host adds that his biggest goal is to stay loose during the show. Jokes Nanjiani, "If I was hosting the Oscars, I would be super terrified, whereas right now I'm merely just terrified." —Kelly Connolly

SUNDAY FEBRUARY 28

► The Oscars

8:30-11:30PM | ABC

The Oscars almost always give us something to talk about, but tonight's ceremony could be the most interesting telecast in years. There are plenty of reasons for that—the most obvious being no-holds-barred comedian Chris Rock playing host in the year of #OscarsSoWhite. The monologue alone could win the night! But, of course, most of the drama will come from, well, the dramas. Can the quiet newsroom thriller *Spotlight* beat out splashier fare like *The Revenant*? And speaking of that wintry contender, will Leo finally win his first Best Actor trophy after trying so hard (*The Aviator*!) for so long? And can anyone beat Brie Larson this year? All will be revealed tonight.



► E! Live From the Red Carpet

5:30-8:30PM | E!

Also tonight: *E! Countdown to the Red Carpet* (1:30 p.m.) and *E! After Party* (11:30 p.m.). Tomorrow, they'll air *E! Please Get Me a Smartwater and Some Aspirin*, *This Hangover Is Killing Me*.

► Girls

10-10:30PM | HBO

Hannah gets an urgent call from her father, who's having trouble with a new kind of dating. Hey, some of us still haven't mastered the old kind of dating!



Series Debut

► Rough Draft With Reza Aslan

8:30-9PM | OVATION

Author and regular talk-show pundit Reza Aslan now has a show of his own, but here, TV writers are the celebrities. "We're big fans of *Inside the Actors Studio*, so we thought it would be fun to do a version of that for writers, but with a club atmosphere," Aslan tells us. "We've got cocktails and a live band!" The premiere kicks off with none other than Norman Lear, while scribes like Jill Soloway (*Transparent*) and Damon Lindelof (*The Leftovers*, *Lost*) will appear later on. Aslan will eventually invite non-TV figures, too—just not this season. "Television is going through such a renaissance right now," he says, "and the writers are finally being celebrated."

Music

(Clockwise from top left)
Sia, Miranda Lambert, Drake, Rihanna,
Savages' Jehnni Beth, Kanye West,
the Lumineers' Wesley Schultz,
Iggy Pop, and Wet's Kelly Zutrau

EDITED BY **LEAH GREENBLATT** @Leahbats



EW PLAYLIST

18 New Tracks to Warm Up Your Winter

Baby, it's (still) cold outside—so let these freshly minted songs from across the pop, rap, rock, and indie spectrum be your sonic mittens. **By EW Music Staff**

1 | KISS IT BETTER

RIHANNA

RiRi makes like the best kind of mid-'80s Prince protégée on *Anti*'s magnificently slinky way-past-first-base ballad.

one of his most vulnerable offerings yet, Yeezy talks trust issues and losing touch over a frosty, evocative beat.

2 | CHEAP THRILLS

SIA

Call her Majorette Lazer: Sia goes for broke—literally—on this reggae-flavored fun-don't-cost-a-thing rave-up.

5 | NOT ABOVE THAT

DAWN RICHARD

Now years removed from her Danity Kane roots, Richard forges her own path on this urgent, stuttering dance track.

3 | GARDENIA

IGGY POP & JOSH HOMME

In which two of rock's most resonant frontmen unite, bringing the power of the Stooges and Queens of the Stone Age to a more melodic, hypnotic place.

6 | SUMMER SIXTEEN

DRAKE

The ever-modest Drizzy brags that his pool is bigger than Kanye's and calls out Obama for favoring Kendrick over him on this tightly wound early taste of *Views From the 6*, due in April.

4 | REAL FRIENDS

KANYE WEST

Even the Louis Vuitton don gets lonely sometimes. On

7 | MOTH TO THE FLAME

CHAIRLIFT

A vibrant roller-disco ode to romantic obsession, from a girl who knows better but still

▶ NOTEWORTHY

The mobile-game makers behind *Kim Kardashian: Hollywood* have signed a multiyear deal with **Taylor Swift**.

Smashing Pumpkins and **Liz Phair** will bring their '90s dream on the road with a joint tour launching March 22.

can't help letting her "foolish heart fill with foolish hope."

8 | **BAD HABITS**

THE LAST SHADOW PUPPETS

Arctic Monkeys frontman Alex Turner and other Brit-rock darlings formed this side project back in 2008; now they've returned with an excellently retro stomper.

9 | **ADORE**

SAVAGES

"If only I didn't want the world," frontwoman Jehnni Beth croons on the acclaimed post-punk revivalists' richly textured lament. Take it, Jehnni.

10 | **SINISTER**

FRANKIE COSMOS

Indie songwriter Greta Kline name-checks cult musician Arthur Russell on her tender lo-fi riff on pushing through even at the darkest times.

11 | **SOMEWHERE ON A BEACH**

DIERKS BENTLEY

The Music City star's salty new kiss-off sees him licking his wounds from an ex and sucking down "something strong" and working hard—maybe too hard—at getting over her with the next girl.

12 | **OPHELIA**

THE LUMINEERS

The Denver trio behind 2012's folk-pop smash "Ho Hey" prove that their knack for jaunty hooks is undiminished—even if the subject of their first new song in nearly four years isn't so sunny: "Heaven help the fool who falls in love."

13 | **SWEET BY AND BY**

MIRANDA LAMBERT

Nashville's Queen of Kerosene lays down her arms for a delicate tale of lessons learned "under the Southern, starry sky."

14 | **IT'S ALL IN VAIN**

WET

Suspicion never sounded quite as lovely as it does on this Brooklyn trio's lush deconstruction of a struggling relationship.

15 | **IS THE IS ARE**

DIIV

Diiv mastermind Zachary Cole Smith is hardly old enough to remember '80s icons like My Bloody Valentine and Gene Loves Jezebel, but he does his best to bring their shoegaze shimmer back on this swirling rocker.

16 | **SKIPPING STONES**

GALLANT FEAT. JHENE AIKO

Two of the brightest lights in the emerging R&B universe join forces on this soulful interchange, drenched in slow-burn bass lines and dreamy falsetto.

17 | **AM I WRONG**

ANDERSON . PAAK FEAT. SCHOOLBOY Q

A Dr. Dre disciple carves his own path with this thick slice of horn-happy galactic funk that owes just as much to Sly and Stevie Wonder as it does to rap royalty.

18 | **FLORIDA**

THE RANGE

The Providence-bred producer builds dense, gorgeous layers on a track so atmospherically pretty, it's hard to decide whether to dance or drift away.



Catching Up With Brandy

EW checks in with the singer and star of the new sitcom *Zoe Ever After* (Tuesdays at 10 p.m. on BET). By Jessica Goodman

How did the song "Beggin' & Pleadin" come about?

I went through a very difficult breakup. They say when you go through something as painful as what I went through, you get a good song out of it. But I'm happy all by myself now, which is liberating.

What was the turning point for you?

I was tired of my daughter seeing me exhausted and sad. I wasn't setting a great example for her. So I had to change what my inner dialogue was saying to me. I told myself, "You need to go all the way," so I went—all the way to Broadway [to star as Roxie Hart in *Chicago*], all the way to the studio, and all the way to Atlanta to produce and star in *Zoe Ever After*.

Have you been listening to other artists?

I'm really inspired by Adele, ever since she stepped onto the scene. Her, Jazmine

Sullivan, and Amy Winehouse—those are my three core favorites. Fantasia too! I think she's awesome.

Does this mean there will be an album soon?

There's definitely one in the works. I'm recording in Los Angeles. I'm working, singing, and I'm ready.

People still love your 1998 duet with Monica, "The Boy Is Mine."

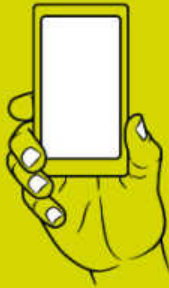
She said last year that the supposed beef between you guys was just marketing. It was so long ago, I'm just in a different space. I don't talk to Monica. We are on different paths.

How do you balance acting and singing?

I think that I love acting because it's a challenge for me. I'm bringing a life and a truth to another person. So that satisfies me in a way that singing doesn't. Singing is my therapy. It's the easiest and best way I can express myself.

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^{††}"Cut Your Cell Phone Bill in Half" is based on a pricing comparison of two of the leading service contract carriers' monthly online prices for comparable individual post-paid cell phone service contract plans, including overage charges, and Straight Talk's \$45 service plan, excluding the cost of the phone and limited time promotions. Source: Contract carriers' websites, December 2015. [†]To get 4G LTE speed, you must have a 4G LTE capable device and 4G LTE SIM. Actual availability, coverage and speed may vary. LTE is a trademark of ETSI. ^{*}At 2G speeds, the functionality of some data applications, such as streaming audio or video, may be affected. Straight Talk's Bring Your Own Phone plan requires a compatible, unlocked phone, activation kit and Straight Talk service plan. User may need to change the phone's Access Point Name settings. Please note: If you switch to Straight Talk, you may be subject to fees from your current provider. A month equals 30 days. Please refer always to the latest Terms and Conditions of Service at StraightTalk.com.

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▲ (Clockwise from top left) *The Hateful Eight*, *The Mission*, and *The Good, the Bad and the Ugly*

STORIES BEHIND THE SCORES

Tarantino's Favorite Composer

Legendary composer **Ennio Morricone**, 87, has scored more than 500 movies and television shows—from Sergio Leone's iconic spaghetti Westerns to Quentin Tarantino's *The Hateful Eight*, for which he earned his sixth Oscar nod. Here, he tells EW the tales behind some of his most memorable work. **By Madison Vain**



▼ THE HATEFUL EIGHT 2015

Longtime fan Quentin Tarantino has used Morricone's existing music in his films since 2003's *Kill Bill: Volume 1*, and first tried to commission an original piece for 2009's *Inglourious Basterds*—but scheduling conflicts got in the way. Still, the maestro was impressed: "That showed that he appreciated what I did in the past," Morricone told EW via translator. So he signed on for *Eight*, marking his first return to Westerns in decades. (He prefers not to speak anymore about certain works, like his immortal score for the 1967 Clint Eastwood classic *The Good, the Bad and the Ugly*.) "Some directors wanted me to just do once again what they have already [heard]," he says. "But he trusted me so much, he had no special requests of what he wanted or expected. He just showed me

the movie and rushed away—we didn't exchange a single word about the music, so I was left completely free to compose whatever I wished to."

▼ CINEMA PARADISO 1988

Morricone has scored every film by director Giuseppe Tornatore since *Cinema*, their award-winning first collaboration. "Giuseppe is able to give me some pieces of advice that I can readily accept," he says of their close working relationship. "It is not common because often the directors who don't have an understanding of music try and convince me to do something, or try to give me some advice, and don't take into account my creativity and my dignity as a composer."

▼ THE UNTOUCHABLES 1987

For the unforgettable final scene of Brian De Palma's gangster epic, in which Prohibition agent Eliot Ness (Kevin Costner) brings Al Capone (Robert De Niro) to justice, Morricone presented nine possible options. As he remembers it, he hoped De Palma would choose any of them except the seventh—which, of course, is exactly the one the director wanted. "In the end, he was absolutely right," the composer says. Celebratory music is a rare mode for Morricone, who

favors more hypnotic, moody creations. "But De Palma chose the piece that was most like [the ending]—it showed the triumph of the police over the bad guys."

▼ THE MISSION 1986

Filmmaker Roland Joffé would become another of his longtime collaborators. "His films are very, very strong and relevant from a moral point of view," he says. "This has always impressed me." It was one of their projects together that produced what Morricone considers his crowning achievement: his score for *The Mission*. "I didn't realize at first that this would become such an extraordinary piece," he says of the best-selling score that went on to win both a Golden Globe and a BAFTA. (It also earned him an Oscar nod, though he has famously won only the Academy Honorary Award, given to him "for his magnificent and multifaceted contributions to the art of film music," in 2007.) "My main concern," he says, "is to please the director or serve the message of the film. I never think about the success that may come after." Even in his ninth decade, though, he's still looking ahead: He is, he says, thinking of "a completely different way of writing music. I cannot speak about it because I'm not ready yet to disclose everything. But I am thinking about something completely new."

BREAKING

BIG

SECOND-GEN STARS

Aubrie Sellers

AGE 25

PROVENANCE Nashville

BACKSTORY The husky-voiced, guitar-slinging siren who made her national TV debut on *The Late Show With Stephen Colbert* last month with the swampy "Light of Day" might not sound like a country sweetheart, but she is Nashville royalty: Mom is Lee Ann Womack. "She taught me to stick to my guns early," says Sellers, "and I think that's why I've been able to do things this way." That confidence helped her feel out a more rock-influenced sound on her just-released *New City Blues*.

NEXT UP Dates opening for Chris Stapleton, plus slots at festivals like Stagecoach. "I was hesitant at first because, you know, *the family business*," she says of her career path, then laughs. "But here we are."



There may be gold records in their DNA, but these musical progeny are forging unique paths in the industry—and putting out albums on their own terms. **By EW Music Staff**

Eliot Sumner

AGE 25

PROVENANCE Pisa, Italy

BACKSTORY The third of Sting and Trudie Styler's four children inherited her father's distinctive rasp and began writing songs as a teenager with her first band, I Blame Coco. "I think I'll always be in the shadow of my parents," she told London's *Evening Standard* in December. "But that's okay. Everyone has a challenge. If I'm proud of the music I am making, that's all I can ask for." She spent part of 2014 touring Europe with Swedish songstress Lykke Li before recording her full-length debut, *Information*, a collection of atmospheric synth-pop anthems released in January.

NEXT UP A smattering of U.S. tour dates, including a spot on the lineup at New York's Governors Ball in June.



Joey Armstrong

AGE 20

PROVENANCE Oakland

BACKSTORY The pop-punk four-piece SWMRS (pronounced "Swimmers") hooked up when brothers Max and Cole Becker met Armstrong—son of Green Day's Billie Joe Armstrong—at his fourth birthday party. But his dad's day job wasn't what inspired them to start jamming. "We saw *School of Rock* and were like, 'These kids are so badass! There's no reason we can't do this,'" says Cole, and they soon became regulars on the East Bay scene. As for having one of the world's biggest rock stars a phone call away? "It's like having any other dad involved," Cole shrugs. "I think we like talking about our parents as much as [anybody] likes to talk about their parents."

NEXT UP *Drive North* is out Feb. 16, with U.S. tour dates through late March.



Aimée Osbourne

AGE 32

PROVENANCE London

BACKSTORY Growing up in a family of outsize personalities that includes metal icon Ozzy, mom Sharon, and siblings Kelly and Jack, "I was more introverted and laid-back as a teenager," Osbourne admits. "I kept the urge to want to be an artist to myself for a while." But now she's drawing her own attention under the name ARO with songs she calls "ambient, atmospheric, moody"—including a lauded cover of LCD Soundsystem's "I Can Change" and the original "Raining Gold," whose bloody, brooding video has 2.4 million YouTube views.

NEXT UP An EP, plus shows at SXSW in March and work on a full-length. "A lot has changed for me in my life," she says. "It will be interesting to see how that reflects in my writing."



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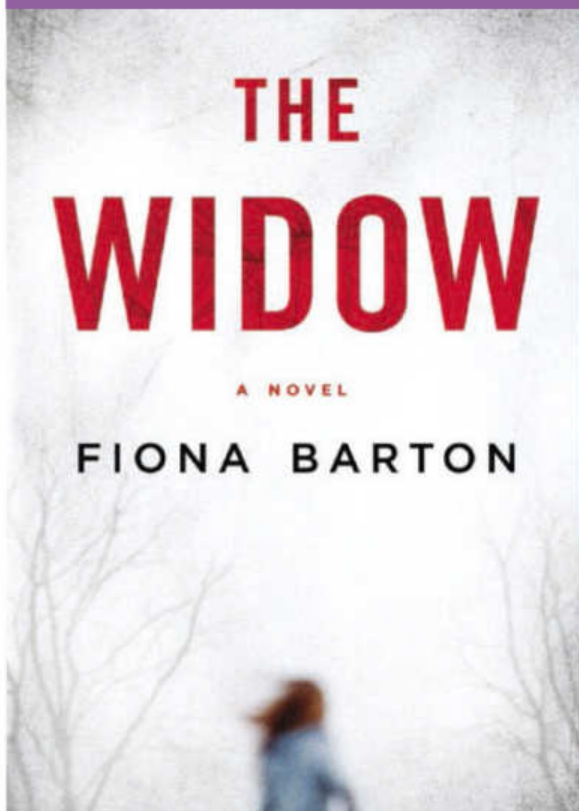


Books

▶ BETWEEN THE LINES

Ishmael Beah—author of *A Long Way Gone*, about being a child soldier in Sierra Leone—will write a second memoir and a novel. On Kickstarter, a documentary about novelist **Ursula K. Le Guin** was fully funded in two days.

EDITED BY **TINA JORDAN** @EWTinaJordan



HOPSCOTCHING
ACROSS
TIMELINES,
BARTON
SKILLFULLY
LOOPS HER
NARRATIVE
NOOSE.”

Train—*The Widow* is both a taut reconstruction of a crime and a ruthless examination of marriage, told from the multiple viewpoints of not-always-reliable narrators.

The titular widow is Jeanie Taylor, a childless fortysomething housewife who has spent most of her adult life in the margins, a meek little moon orbiting her much shinier husband. Glen Taylor is clever and handsome and fit and, by the end of page 3, flattened by an oncoming bus: “He was there one minute, giving me grief about what sort of cereal

I should have bought,” Jeanie marvels, “and the next, dead on the road.” It may have been an accident, but nobody (including his outwardly grieving spouse) is sad to see him go. Because by the time he meets his fate, the Taylors have become pariahs, hounded by the tabloids and shunned by their neighbors for the crime Glen has been accused of: abducting a ponytailed blond toddler named Bella from her front yard to satisfy his secret sexual urges, hidden until then in the dimmest corners of the Internet. Though the charge is dismissed for lack of evidence, his death freshens interest in the case, and the focus falls—not surprisingly—on the woman who knew him best. Now that he’s gone, will she continue to play the loyal wife? Or does she have a new story to tell?

Switching between various vantage points—The Reporter, The Detective, The Mother—and hopscotching across timelines, Barton skillfully loops her narrative noose. The big reveal, when it comes, isn’t exactly a lightning bolt; her payoffs are far less showy than *Gone Girl*’s dazzling, slippery tricks. Instead, *The Widow* is the kind of book you can zoom through on a long flight or a lazy Sunday: a smartly crafted, compulsively readable tale about the lies people tell each other, and themselves, when the truth is the last thing they really want to know.

B+ E C A

The Widow

BY
Fiona Barton

PAGES
324

GENRE
Thriller

REVIEW BY
Leah Greenblatt @Leahbats



▶ **IN THE PAST** few years, it’s become almost impossible to publish a female-driven psychological thriller without invoking the name of a certain twisty literary phenomenon. (Apparently, the first rule of *Gone Girl* Club is: Never stop talking about *Gone Girl*.) But Barton’s debut, already a best-seller in her native U.K., might have more of a right to the comparison than most. Like Gillian Flynn’s 2012 blockbuster—and its closest successor, Paula Hawkins’s *The Girl on the*

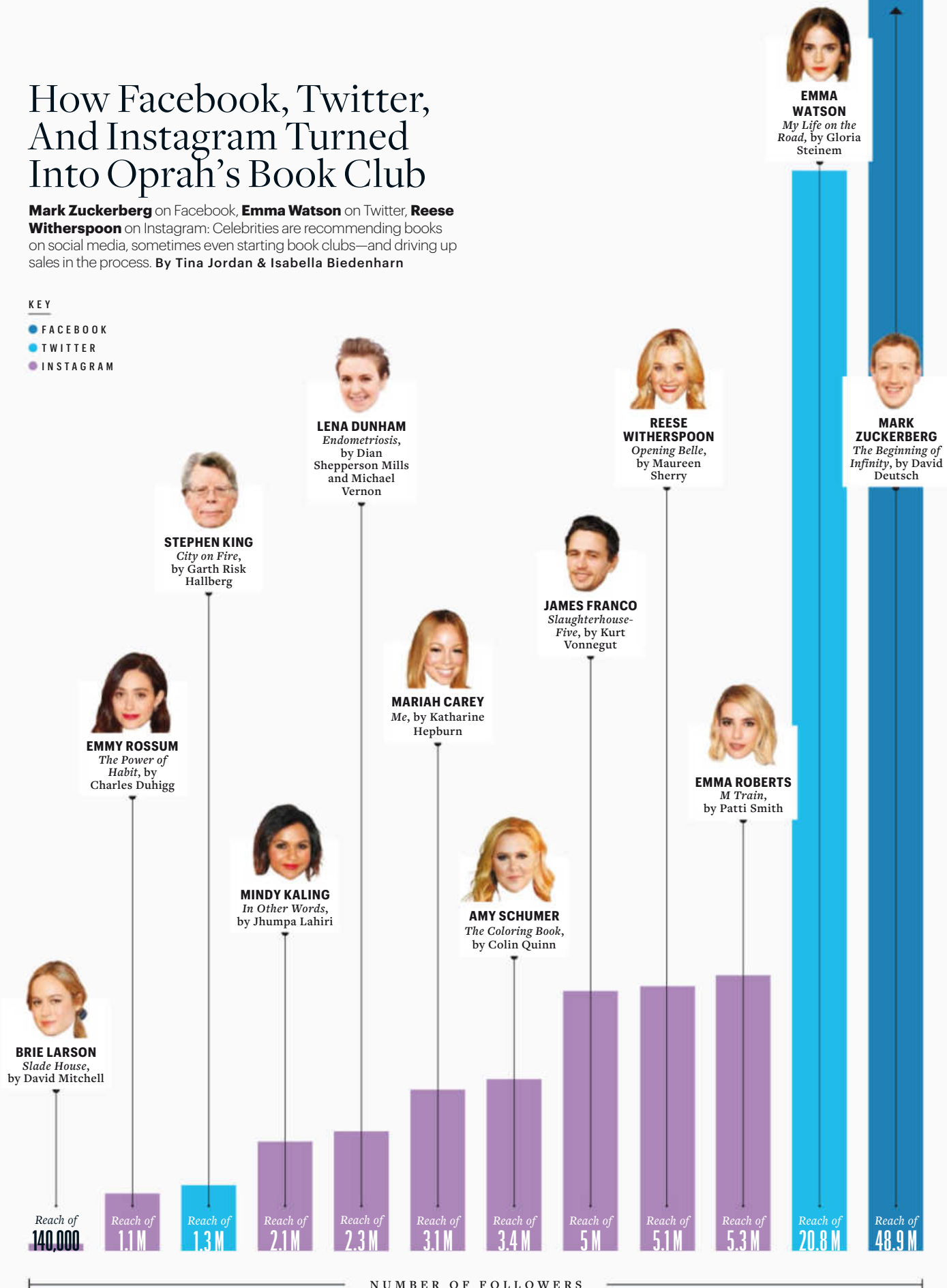
OPENING LINE “I can hear the sound of her crunching up the path. Heavy-footed in high heels. She’s almost at the door, hesitating and smoothing her hair out of her face.”

How Facebook, Twitter, And Instagram Turned Into Oprah's Book Club

Mark Zuckerberg on Facebook, **Emma Watson** on Twitter, **Reese Witherspoon** on Instagram: Celebrities are recommending books on social media, sometimes even starting book clubs—and driving up sales in the process. **By Tina Jordan & Isabella Biedenbarn**

KEY

- FACEBOOK
- TWITTER
- INSTAGRAM

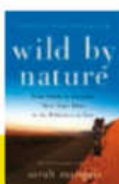
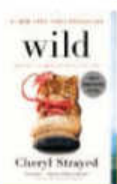


NUMBER OF FOLLOWERS

Double Trouble

Suffering from title déjà vu? Here's a primer to tell new releases from earlier offerings.

By Isabella Biedenbarn



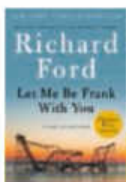
These books are both by tough women who embark on solitary treks—but while Strayed is an amateur hiker, Marquis is a pro.



Manhattan socialites = wild animals. Benjamin's novel is about Babe Paley; Martin's memoir recalls living on the Upper East Side.



Sweetbitter is a coming-of-age tale narrated by a young waitress; *Sweetgirl*, a thriller narrated by a Midwestern teen.



These titles aren't actually in conversation: Ford's is a quartet of Christmas stories, and Johnson's centers on a quirky 9-year-old.

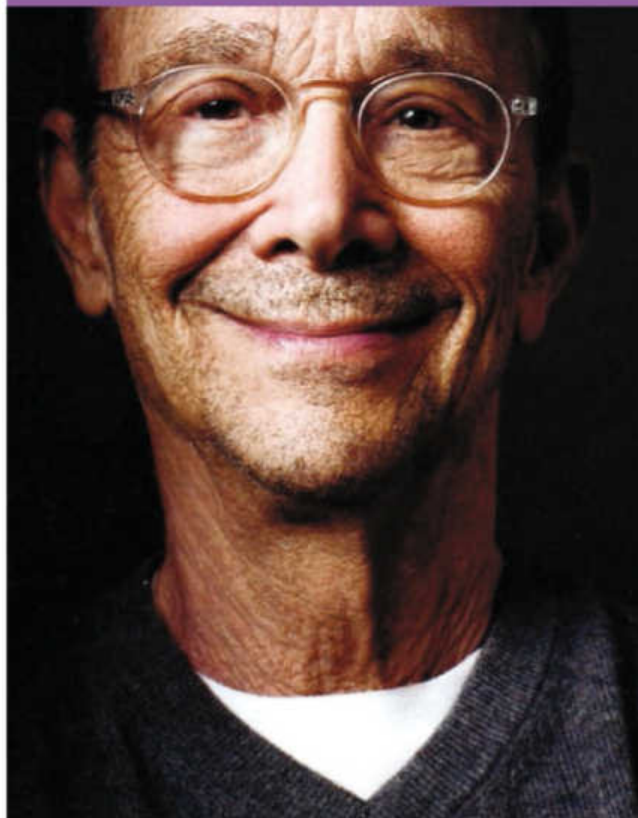
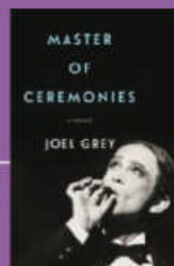


While an Indian doctor moving to the U.S. is pretty different from mining on Mars, both of these sons must navigate new worlds.



Joel Grey's Odyssey

At long last the Broadway legend, 83, has published a memoir, **Master of Ceremonies**, and it's brimming with dishy tales from his decades on stage and screen. By Liz McNeil



What was it like to be a gay man in that era?

I couldn't talk about it. It would have destroyed my career.

Then you met the woman you would marry, Jo Wilder.

Instant attraction. I was gob-smacked. Our years together were the happiest of my life.

How did you land your iconic Broadway role as the Master of Ceremonies in *Cabaret*?

I had been unable to find work. I was deeply depressed and thought I had to do something else to earn a living. Hal [Prince] called and said, "I have a part in a new musical you'd be right for."

Your look in the play—eyelashes, pale skin, cruel lips—was unforgettable.

The eyelashes came from Jo's makeup kit from summer stock. They were full of mascara and like paper, not girly. They moved like a marionette.

You almost didn't get the movie role.

The director, Bob Fosse, was talking about Anthony Newley and Ruth Gordon for the part. I was heartbroken. This was my role, my shot. A few weeks before filming, he walked into a meeting and said, "Gentlemen, it's Joel Grey or me," and Marty Baum, the producer, said, "Then it's Joel Grey."

Tell us what it was like to work with Liza Minnelli.

She was heaven! Fosse insisted we wear costumes when rehearsing "Money." She got a gown and I got a tailcoat, and

What was the hardest thing to write about?

My son's death. I actually have three children [Jennifer, 55, James, 51, and Jeremy, who died in 1958 as a newborn]. It was just too terrible to think about. I broke down writing it. Also, revisiting some of my childhood memories with my mom and with my sexuality and the shame and fear that it initiated.

At 16, you told your parents you'd had an affair with a man.

When I told my mother, I

remember reaching out to her, and she said, "Don't ever touch me again, you disgust me." It was one of the worst moments of my life. Secrets became necessary.

Much of the book is about your sexual awakening.

It was so confusing. Something that seemed so natural, people were going to jail for. I didn't understand it. I was having sex with women, too. I went to a therapist who said, "You'll outgrow it." I believed it. For a minute.

QUICK TAKES

my body was running so hot, doing the song over and over. [I was like] all those German men who didn't use deodorant, and it made her laugh. It was like we were Judy [Garland] and Mickey [Rooney] putting on a show in a barn!

You got an Oscar for the part.

I was sure I wasn't going to win. When Diana Ross said my name, I hadn't prepared anything. My neighbor and good friend Larry Hagman had left a big trophy at my door: "Joel Grey, The Best F---ing Neighbor Award," so I would not come home empty-handed.

How did playing an AIDS activist in *The Normal Heart* change you?

It made me somewhat of an evangelist because the actors were given the responsibility of telling the story that no newspaper would tell. You couldn't believe that people were being destroyed and left to die alone.

After divorcing Wilder, you had to learn to be openly gay.

I was the same person—but better, for having no secrets.

Whose work do you admire in today's Hollywood?

I like Cate Blanchett and Jennifer Lawrence—she seems to be not just a star but to inhabit the character. Leonardo DiCaprio was phenomenal in *The Revenant*, [and so were] Mark Rylance in *Bridge of Spies* and Mark Ruffalo in *Spotlight*.

What's next for you?

I'm thinking about more writing. I may have more to say.

Always leave 'em wanting more?

Or always leave them laughing.

(Clockwise from top)
With Liza Minnelli and Ann-Margret; working with Ray Bolger in the 1940s; with Idina Menzel in *Wicked*, 2003



The Vegetarian
HAN KANG
Novel

A young Korean woman's carefully ordered world is cracked open by a single small act of rebellion in Kang's slim, astonishing novel. Yeong-hye is a dutiful wife and obedient daughter, unremarkable until the day she wakes up and abruptly decides to stop eating meat. As her old habits begin to fall away, so does her compliance with a culture that finds her choice incomprehensible. But *The Vegetarian* isn't an anti-meat manifesto or an uplifting story of emancipation. Instead, in dreamlike passages punctuated by bursts of startling physical and sexual violence, Kang viscerally explores the limits of what a human brain and body can endure, and the strange beauty that can be found in even the most extreme forms of renunciation.

A —Leah Greenblatt
E A



West of Eden
JEAN STEIN
Nonfiction

Stein is partial to writing oral histories—and a yarn-spinning chorus of voices seems particularly fitting for this latest project, the stories of five prominent families who helped make Los Angeles the glamorous, tragic, otherworldly place it is. Descendants and friends, along with famous folks like Joan Didion, Lauren Bacall, and Frank Gehry, reminisce about the Dohenys—a stupendously rich oil clan—and the famous Warner family, giving the book a deliciously gossipy feel. It's less clear why Stein included the final three chapters on Jane Garland, Jennifer Jones, and her own family, the Steins, none of whom had the same cultural impact. Still, there's nothing like delighting in others' misery. **B+** —Isabella Biedenbarn

E A

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR ONE COMBINED ISSUE IN FEBRUARY, MARCH, JUNE, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, AND DECEMBER AND TWO COMBINED ISSUES IN JANUARY, APRIL, AND JULY BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 225 LIBERTY STREET, NEW YORK, NY 10281. ELLIE DUQUE, PUBLISHER; JEFF BAIRSTOW, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: \$49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 4010178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5. GST #R88381621R0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, P.O. BOX 52720, TAMPA, FL 33662-2720. CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES. ©2016 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. JANUARY IS A TRADEMARK OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. YOUR BANK MAY PROVIDE UPDATES TO THE CARD INFORMATION WE HAVE ON FILE. YOU MAY OPT OUT OF THIS SERVICE AT ANY TIME. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ◆◆◆◆◆



The Bullseye



Did Billy Zane ask permission from the Muppets for his new look?



Once again, football has totally screwed with *The Good Wife*.

At least Left Shark finally gained a new friend from all of this.

Fox's *The Passion* casts Chris Daughtry as Judas and Seal as Pontius Pilate in arguably the weirdest episode of *Glee* ever.



OITNB renewed for three more seasons, or around 570 pairs of shower sandals.



Henry Cavill posts shirtless workout Instagram to "set myself a minimum goal." A. MINIMUM. GOAL.

Big week for male toys

Deadpool is the first movie we're giving a grade of \$*#@%!

Guess who put the B in Super Bowl?



For a pop-music pick-me-up, Foxes' *All I Need* is exactly that.



It's been 45 years since Carole King's *Tapestry* and 44 since you last used the word *tapestry*.

Spike orders *Caraoke Showdown*, apparently to firm up the Must-Sing Thursday block no one asked for.

Great news! Good TV is actually back.

Matt LeBlanc named new cohost of *Top Gear*. Finally, new meaning to "We were on a brake."

Matt LeBlanc named star of CBS sitcom *I'm Not Your Friend*. Finally, we know how he *really* felt about Ross.

There's more to life than being really, really ridiculously good-looking. But there's not much more to *Zoolander No. 2* than that.

After losing the largest game of "not it" in history, Aubrey O'Day and Pauly D are dating.

Back despite
popular demand.

“MAKES PEOPLE DUMB”

– WALL STREET JOURNAL

**“MORE UNPLEASANT
THAN A DIURETIC”**

– RAFAEL CORREA, PRESIDENT OF ECUADOR

“COMEDIAN FOOL”

– JACK WARNER, FORMER FIFA VP

“VERY BORING”

– DONALD TRUMP

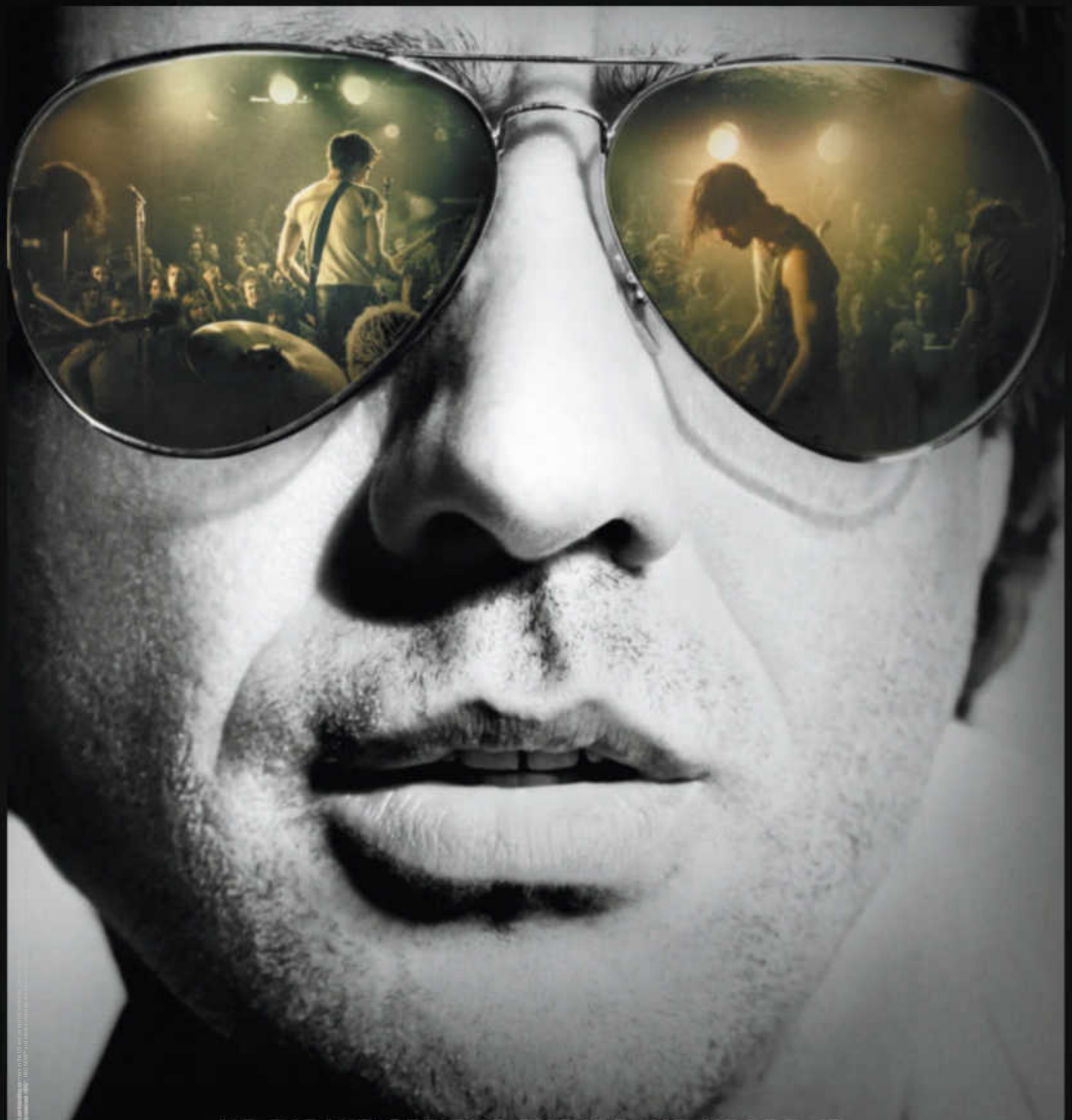
**LAST
WEEK
TONIGHT**
WITH **JOHN OLIVER**

**FEB 14
AT 11PM**

HBO

OR STREAM IT ON
HBO NOW

FROM EXECUTIVE PRODUCERS
MARTIN SCORSESE AND **MICK JAGGER**



HE DIDN'T SEE THE FUTURE. HE HEARD IT.

VINYL

2 HOUR SERIES PREMIERE
FEB 14 AT 9PM HBO

OR STREAM IT ON **HBO NOW**

SOUNDTRACK AVAILABLE FROM ATLANTIC/WARNER BROS. RECORDS